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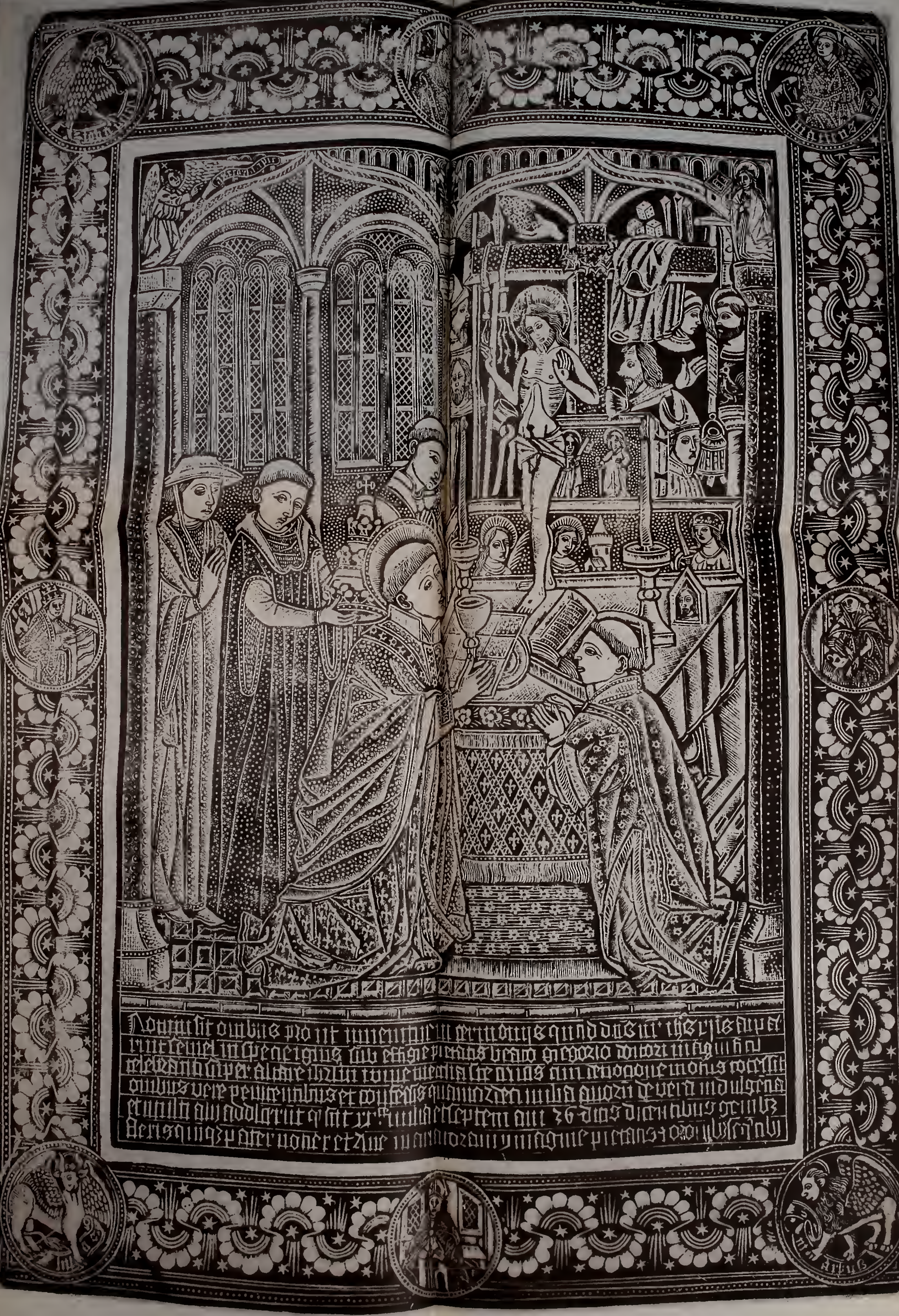
ANCIENT PRINTS.

VOL. II.



AN INTRODUCTION

TO

THE STUDY & COLLECTION

OF

ANCIENT PRINTS.

BY

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Second Edition, Revised and Enlarged.

'Nil dictum quod non prius dictum, methodus ſolus artificem oſtendit.'

VOLUME II.

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ANCIENT PRINTS.

DIVISION II.

ORDINARY METAL ENGRAVING.

CHAPTER XIII.

THE CHIEF ETCHERS OF THE NORTHERN SCHOOLS.

IT has been previouſly ſtated (vol. i. p. 89) that *etching* as a proceſs for the ornamentation of metal ſurfaces was practiſed as early as the middle of the fourteenth century. As to who firſt employed it as a method of engraving in our preſent acceptation of this term, there has been conſiderable diſpute, and both the German and Italian ſchools have claimed the credit of its introduction. To Albert Dürer, Lukas van Leyden, Daniel Hopfer, Marc Antonio, Parmigiano, D. Campagnola, L. da Vinci, G. A. de Breſcia, has the honour been awarded.

Though ſome of theſe maſters did undoubtedly etch as a proceſs of engraving very early in the ſixteenth century, in the opinion of Ducheſne ainé (Voyage d'une Iconophile, p. 350), and of Paſſavant (vol. ii. p. 135), they were foreſtalled by the maſter W * or Wenzel von Olmütz (?) in a curious ſatirical print bearing the date 1496, and the title, 'Roma Caput Mundi.' Of this piece three impreſſions are known—one example is at Dreſden, another at Frankfurt, and the third is in the Britiſh Muſeum. Mr. W. B. Scott, however, after cloſe inſpection of the print, has declared (Academy, No. 101, 1874) 'it to be not an *eau-forte,* but an engraving proper.' When two ſuch good judges as M. Ducheſne and Mr. Scott differ it behoves one to ſpeak with caution. We ſtate, therefore with ſuch reſerve, that, after careful examination of the print along with an expert whoſe life has been ſpent in connexion with engravings, the concluſion arrived at was, that while the major portion of the technic was certainly due to the graver there was ſatisfactory evidence of the etching proceſs having been reſorted to in particular parts. In relation with this in other reſpects intereſting engraving reference ſhould be made to M. Champfleury's article, 'De quelques Eſtampes Satiriques pour et contre la Reforme' in the Gaz. des Beaux-Arts, vol. viii. p. 404, 1873, and to Thauſing's Dürer, Geſchichte, etc. p. 184, where a reduced copy of the print enters into the compoſition of the initial letter of Chapter IX., the original being aſcribed to Wohlgemuth.

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* Concerning this Maſter, refer to vol. i. pp. 304, 313–315.

Further, there are certain etched pieces by the old Netherlands maſter of the cypher , which Paſſavant and Nagler aſſert preceded the print by the maſter W, or Wenzel von Olmütz. Theſe examples are the eight military ſubjects deſcribed by Bartſch, vol. vi. p. 63, nn. 24–31. But the date of the production of them is merely aſſumed.

Under any circumſtances neither Albert Dürer nor Parmigiano was the firſt to practiſe etching as a proceſs for affording impreſſions on paper. Theſe two maſters have been favoured as the originators of it, and both may have credit for having very early reſorted to it, though we cannot ſay that the former at leaſt employed it with a ſucceſs commenſurate with the reſults attained by him in other branches of art.

There are nine pieces by Dürer, the technic of which is very different from that of his other prints, and ſo peculiar as to impreſs the moſt caſual obſerver. Theſe pieces are numbered in Bartſch, nn. 19, 21, 22, 26, 43, 59, 70, 72, and 99 (vol. vii.). The exact method of engraving and the metal therein employed have been matters for diſpute. Some have regarded moſt of theſe prints as having been engraved on iron plates by means of a mordant, while others have ſtated ſteel, tin, and pewter, to have been reſorted to in more than one inſtance. There are thoſe who perceive the ordinary etching proceſs—*i. e.* the uſe of a liquid mordant on copper—in five or ſix of the prints referred to, and the employment of the dry-point on iron plates in the remainder. The union of the dry-point and mordant has been thought by others to have been reſorted to by Dürer. It may be ſaid, perhaps with tolerable certainty, that not more than five or ſix of theſe nine plates are pure etchings, and that one only (B. 19, Hel. 19) is poſitively known to have been etched on iron. How far the dry-point was reſorted to, and what was the nature of the metal uſed in the other inſtances, are open queſtions; the matter is treated with ſome detail by Thauſing, pp. 331-337, to whoſe 'Dürer Geſchichte' reference may be made. Under any circumſtances, theſe particular engravings with one exception, viz. n. 59, cannot be ſaid to ſhow Albert Dürer to advantage. They appear, remarks Mr. Scott,—

> 'Rather tentative than anything elſe, at leaſt the majority. The ſlight ſketch of one of the beſt—Chriſt's agony in the Garden—at Vienna is much finer than the etching. And even the beſt of them, the Cannon, for example, wants that command over the biting-in proceſs, which enables the artiſt to give the exact light and ſhade he wants. It had not occurred to Dürer that to keep the corroſive acid longer on one portion of the deſign than on another, was to get variety of ſtrength in the line. Beſides, the corroſion of ſharp lines on iron or ſteel needs much practice and good chemicals. The ornamentation of the ſmall iron caſkets by Nürnberg ſmiths, and of breaſt-plates and helmets, was not deep, but ſhallow. In uſing the acid on ſteel without agitating it while the action is going on, there is apt to take place a depoſition of the diſengaged carbon which obſtructs the further deepening of the line. And this reſult appears evident in Dürer's etchings; they have a faint grey character, inſtead of the ſharp, ſpirited inciſion we recogniſe in his engravings. Afterwards copper was univerſally uſed, and the action of nitrous acid on that metal is not ſubject to the ſame difficulty; and as copper was the metal Dürer uſed for engraving, we may conclude that his uſe of iron was ſimply the imitation of the craftſmen whoſe previous practice we have mentioned. On ſome of theſe iron plates Dürer has fallen back not upon the graver—which perhaps he broke in the attempt—but on the etching point on the bare plate without corroſion at all—dry-point—as it is called, merely ſcratching

and ſcribbling, and this printed gives a black and grey ſmudge admirable for light and ſhadow. It was thus Rembrandt enriched the art, and Dürer was certainly the preparative genius ſhowing the way.' (Bibl. 64, p. 105.)

Mr. Hamerton remarks of Dürer's etchings, that 'it would be an affectation to ſay very much beyond this, that they are right in workmanſhip and as good in conception as the artiſt's other religious pieces.'

The Saint Jerome (B. 59), when ſeen as a fine impreſſion, has ſomething very captivating about it, and foreſhadows quite the effects produced by Rembrandt, through the means of dry-point and burr. Good impreſſions are rare. A photograph of this piece was given in the illuſtrated ſale catalogue of the Durazzo Collection; the original brought 240*l.* Chriſt Praying (B. 19) is maſterly and free.

But we have ſaid enough on this matter, for it was not to emphaſize the etchings of Dürer, that we made of the proceſs in queſtion a diſtinct ſubject; but to bring together thoſe maſters who may be with moſt juſtice conſidered as the repreſentative men of the department, a department diſtinct in many of its characteriſtics from that of ordinary engraving with the burin, and even of the 'mixed manner.' Comparing etching with the former, M. Charles Blanc eloquently writes,—

'What a difference indeed between the methods! Juſt as the burin, with its meaſured procedures, its foreſeen and methodical elegance befits compoſitions of ſerious character, figures, and the ideal nude; ſo etching in its capricious humour ſuits familiar and ruſtic ſcenes, the confuſion of wild landſcapes, the pictureſqueneſs of ruins, and the epiſodes—conſtantly new—of the combat between light and ſhade taking place before our eyes. The *burin* ſlowly conſervates the maſter-pieces of monumental painting, and of the higheſt kind of ſculpture. *Etching* re-echoes as it goes the fugitive accidents and varied phenomena of real life, or the fancies of a day. The *burin* in a word reſponds to the dignity of art, and to the ſevere eloquence of drawing. *Etching* repreſents improviſation, freedom, and colour. Brought into contraſt with inferior nature it gives zeſt to the moſt vulgar ſcenes. Through the "point" of Oſtade etching intereſts us in the diſorder of a poor ruſtic cabin, in the adventures of a pot-houſe, in the uglineſs of a peaſant and of his female goſſip. In the work of Ruyſdael, it communicates to us that feeling of melancholy with which woody ſolitudes inſpire poetic dreamers, while on the copper of a Thomas Wyck, of a Karel du Jardin, it lends a ſingular charm to the figure of a beggar aſking alms and to the mules ſounding their bells as they go along. Etching attaches itſelf in preference to all that is irregular, *bizarre*, unfiniſhed, unexpected, or in ruin. It likes to expreſs the broken plaſter of an old wall; the ruins of a well from which the maid is drawing up water; the fallen-in roof of a barn whereon alight the pigeons; the upſet wheel-barrow on which perch the hens, even the dung-heap where the pigs wallow with delight. But—oh miracle of art—in its kingdom are neither unclean beaſts, nor odious monſters, no unwholeſome emanations nor fœtid muck. Through it, everything becomes purified, and diſagreeable ſenſations become agreeable feelings. Through it, the inſignificant attracts us, the uſeleſs captivates, uglineſs may actually pleaſe, and the ignoble, even though unpardonable, is neverthleleſs condoned.' (Bibl. 7, p. 679.)

'It is not the leſs true that etching is incompatible with large dimenſions. Rembrandt himſelf, when he exceeded a quarto ſize, was forced to reſort to the burin to bring his work to a ſatisfactory concluſion, though thus deſtroying its characters of lively inſpiration, and of its having been done at once. Or he was obliged to neglect a portion of his plate, in order to delicately finiſh certain choſen parts only of his compoſition. "To finiſh an etching!"—the very words ſeem aſtoniſhed to find themſelves together! It is the ſame as if we were to talk of regulating a converſation, or of performing the toilet of *deſhabillé*. Oſtade in going over his pieces with the dry-point has more often than not made them dull and heavy. Take the prints of Van Dyck—particularly his portraits of artiſts—in their ſtate of pure etchings before touched with the burin—they are exquiſite works produced with little labour; they are ſketches, but they are perfect. Sneyders, Frank, Breughel, Vorſterman, De Vos, and others live in them; they move, ſpeak to you, call you, offer you their hands. With ſome touches of the "point," Van Dyck has indicated the oſteology of the brow, the vaniſhing of the temples, the prominences of the cheek-bones, the cartilages of the noſe, the flattening of the cheeks and of the chin. Two more ſtrokes, a few touches thrown here and there, a few dottings, and you touch theſe fine, elegant, halitous hands, taper fingers, and delicate articulations. You think you perceive the living halitus imbibed by the paper. . . . But what becomes of theſe marvellous etchings as ſoon as the engravers of Antwerp finiſh them with the burin? What heavineſs, what coldneſs, what an effacement of all the accents of life.' (Bibl. 7, p. 685.)

'Etching could not flouriſh during the time of the earlier great maſters, ſince its nature is incompatible with *ſtyle*. . . . In the hiſtory of art, engraving by this proceſs is contemporaneous with the *pictureſque*. It is impoſſible to conceive it flouriſhing during the great epochs of painting at thoſe glorious times when the maſters of art kept paramount in view beauty of form as they conceived their types and expreſſed the ideal; poſſeſſing eloquence before the invention of rhetoric.' (Gaz. des Beaux-Arts, vol. ix. p. 200. 1861.)

Though the maſters preſently to be noticed may be conſidered the etchers *par excellence*, as they carried out the proceſs in their different walks to great perfection, and almoſt diſcarded the uſe of the burin, many of the engravers already paſſed in review frequently had recourſe more or leſs to the acid and dry-point in perfecting their plates. From ſeveral of the maſters already ſpoken of numerous pieces in this mixed work exiſt, but though the etching be there it merges its marked and artiſtic qualities in the general effect produced, and which is very different from that characteriſing the works of the puriſts and great etchers now to be ſpoken of. But we wiſh the ſtudent to bear in mind that in ſome of the pieces of the maſters already alluded to, there is often a conſiderable amount of technic due to the needle and dry-point.

ETCHING in the Northern Schools may be illuſtrated by the following Maſters in—

Portraiture; Scriptural, Hiſtoric Compoſition.
υ—Rembrandt, Van Dyck, Bol, Van Vliet, Livens.
Genre, Domeſtic and Peaſant Life, Humour.
φ—Oſtade, Teniers, Bega, Duſart.

Animal Life.
χ—P. Potter, Berchem, Karel du Jardin, Van de Velde, Roos, Stoop, De Laer, De Bye.

Landſcape.
ψ—Claude, Both, Swanevelt, Waterloo, Ruiſdael, Everdingen, Weirotter.

Marine Incident.
ω—Zeeman, Bakhuizen.

If every branch of art has its repreſentative maſter, then (as Mr. Hamerton truly obſerves) the repreſentative etcher is,—

REMBRANDT HERMANSZOON VAN RIJN. Born, Leyden, 1606–1608; died, Amſterdam, 1669.

(Wilſon, Bibl. 73, Ch. Blanc, Bibl. 6.)

In approaching this wondrous artiſt,

> ‘Rembrandt King of Shadows,
> Earthborn, ſky-engendered Son of Myſteries,’

we feel that words cannot convey either the homage or the delight his works inſpire. To him perhaps alone may be awarded the high encomium that, numerous as are his prints, they continue to faſcinate and never produce ſatiety. He was, as Fuſeli wrote of him, a genius of the firſt claſs in whatever does not relate to beauty of form. In ſpite of the frequent uglineſs of the latter in his works, and without conſidering the ſpell of his chiaro-ſcuro,—

> ‘Such were his powers of nature, ſuch the grandeur, pathos, or ſimplicity of his compoſition, from the moſt elevated or extenſive arrangement to the meaneſt and moſt homely, that the beſt cultivated eye, the pureſt ſenſibility, and the moſt refined taſte dwell on them, equally enthralled. Shakeſpeare alone excepted, no one combined with ſo much tranſcendent excellence, ſo many in all other men unpardonable faults, and reconciles us to them. He poſſeſſed the full empire of light and ſhade, and all the tints that float between them; he tinged his pencil with equal ſucceſs in the cool of dawn, in the noon-day ray, in the livid flaſh, in evaneſcent twilight, and rendered darkneſs viſible.’

Of this extraordinary genius it has been appoſitely ſaid that ‘he never made any regular approach to the Temple of Fame, but ſeems to have ſtolen the key and entered the building.’

It is, however, as Rembrandt may be ſeen in his etchings only, that we have to ſpeak of him here. Fortunate it is for us that this beautiful proceſs of the needle and acid was ſo in uniſon with the Maſter's peculiar feelings that he was enabled to revel in the utmoſt luxury of artiſtic enjoyment, and to leave as an appanage to poſterity ſuch a dower of almoſt priceleſs gems. Certain it is (to uſe the words of Mr. Hamerton) that if Rembrandt had been ſet to record his conceptions with the burin, he muſt either have reſtrained his paſſion, while the ſlow tool ploughed its painful way through the copper, or have renounced his work.

There have been thoſe who have depreciated Rembrandt's drawing; yet it is ſatisfactory, generally correct, and elucidatory of ſuch forms as he intended to diſplay. Bearing the latter in mind his proportions will be found right, the attitudes well choſen, and the extremities—particularly the hands—both well drawn and in uniſon with the ſentiment depicted in the face.

That Rembrandt cannot be admired for his *ſelection* of forms, or his ideas of perſonal beauty, muſt be admitted. In all his conceptions it would appear, too, that the feeling ſo well known as the *claſſical* as oppoſed to the *romantic*, was totally wanting. But in everything elſe, what a maſter! How grand in compoſition, as witneſs his Ecce Homo, the Death of the Virgin, the Raiſing of Lazarus, Chriſt healing the Sick. How gentle and refined in feeling, is ſhown by the Entombment, Jeſus found by his Parents, and the Spaniſh Gipſies. What character and expreſſion in his ſimple heads! What admirable treatment and poetic feeling in the Burgomaſter Six!

In his technic, likewiſe, and the effects produced by it, he was as wide and varied in ſcope as he was excellent in manipulation. The Baptiſm of the Eunuch will ſhow what Rembrandt could do with a ſingle line interwoven as a mere ſketch, and the Man Meditating by a Lamp at a Wall proves what a pearl-drop of light let fall by him on a hand's breadth of black velvet, as it were, can effect. Look at the curly hair in the Portrait of the Artiſt in a Cap and Feather. How fine, tender, and playful is every line, light and delicate as a goſſamer's web! Then turn to ſuch an impreſſion as the Saint Jerome on vellum, in the Britiſh Muſeum, and behold the poetry and force of ſome almoſt formleſs blotches of printer's ink!

In ſome of his pieces, not more than ſix inches ſquare, the action is large and grand enough, and his contour line as full and flowing as to be worthy the magnificent canvaſſes of Titian and Paolo Veroneſe. What, for inſtance, can be finer in theſe reſpects than the chief group in the Return of the Prodigal Son?

(W. 96, Bl. 43.) Surely, too, the figure of the Woman at the Well of Samaria (W. 75, Bl. 46) comes fairly within the category of the perſonally attractive, to ſay nothing of that charming head (W. 361, Bl. 250), of which M. Blanc has given a copy at page 214 of his ſecond volume.

In fact, of Rembrandt it may be ſaid, *Non tetigit quod non ornavit*, and all hiſtory and regions were at his feet. The ſolemn gloom of Calvary and Golgotha, the blazing light of the Marriage of Jaſon, the dark vault of the grave of Lazarus, and the Studio of Fauſtus, reſplendent with luminous coruſcations, were not leſs at the command of the magician's wand than were the landſcapes of his native Holland, and the beggars and rat-catchers he met with in the ſtreets. His very name has become a word for a glamour and a charm, which he alone knew how to caſt over alike the ſublimeſt and the humbleſt ſubjects of the artiſt's treatment. It requires not any training to admire Rembrandt, he arreſts even a vacant mind ; yet the moſt learned in art-lore, the moſt proficient in technical power, and the deepeſt in poetic feeling, are ever ready to pay homage to a genius they cannot fathom, and a power they can ſcarcely comprehend.

In conſidering the manipulation and technic of Rembrandt, we may obſerve, in the firſt place, that many artiſts have endeavoured to evolve from the magical effects of his work ſome hidden method or peculiar ſyſtem of procedure, by the imitation of which they might ſeem to have caught the mantle of the ſeer ; but their ſucceſs has not been great. It is much to be doubted whether Rembrandt did more than employ the proceſſes known to all etchers ; the peculiarity of his work was not, as Mr. Hamerton remarks, 'a peculiarity of method, but a ſurpaſſing excellence of ſkill.' It is queſtionable, too, whether Rembrandt followed any *ſyſtem* in uſing theſe proceſſes, as etching would appear to have been with him not a ſimple, but a very mixed technic. Perfect freedom in both drawing and manipulative procedures was the practice he chiefly adopted. There is no doubt Rembrandt largely employed the dry-point, and the reſulting production of *burr*, giving a rich velvety character to his etchings, has been one cauſe of the latter being not only different from other ancient etchings, but ſuch favourites with the collector. It muſt be acknowledged, however, that while as a rule the preſence of this burr adds a great charm to his works, it is in ſome caſes not any improvement to them, but rather a detriment, as it deſtroys the balance of light and ſhade, and removes much of the delicacy and definition of parts which are ſeen to exiſt in other impreſſions with little or no burr, from the ſame plate. This is eſpecially the caſe with ſome of Rembrandt's landſcapes; but no doubt the burr beſtows a charm in moſt inſtances *ſui generis.* What it can effect in this way is forcibly ſhown by the impreſſions on vellum of the Saint Jerome: unfiniſhed (W. 109, Bl. 75), and the Saint Francis Praying (W. 112, Bl. 78), in the Britiſh Muſeum. The burr lies in denſe black maſſes—the reſult is magical—theſe half-finiſhed ſplotches are both our wonder and delight. Turn to the impreſſions of the Saint Francis which have no burr; they are coarſe-lined things, for which we have but little eſteem. The Village near the highroad (W. 214, Bl. 318) is a good example of a landſcape in which the dry-point has been made to play an important and admirable part. The ſolitary great tree in the front to the right forms from the burr a warm, rich brown maſs which both makes the cottages recede, and beſtows on the print the character of a finiſhed drawing of much vigour and pictureſqueneſs of effect, though in reality the compoſition is otherwise but little worked out. While other maſters—as remarked by M. Blanc—like Oſtade and Bega, uſed the dry-point in finiſhing their etchings, and hence often made their firſt work heavy from retouching it, Rembrandt employed it for painting as it were his print, and but rarely for the purpoſe of modelling his forms. At one time he deſired a vigorous foreground to make the reſt of the compoſition recede, at another he wiſhed to ſubdue certain portions that other parts might tell, and ſo by a ſeries of free ſtrokes raiſed a burr which with but little trouble he cauſed to produce the ſoft gradations of ſtump work, and give to his print the effects of the painter's bruſh. The object of the maſter having been apparently more to paint, as it were, than to engrave on his plates, he made uſe of any method and proceſs that ſuited him at the time, and hence his etchings are occaſionally made up of ſuch complicated work as to render it impoſſible to be ſure of what the technic actually conſiſts. It is very difficult, for example, to determine in what manner the Flight into Egypt (W. 61, Bl. 29) has been executed.

> 'It is certain that the grey tint diffuſed throughout the firſt impreſſions of this print on the group and the eminence in front is the effect of pumice-ſtone, with which thoſe places on copper have been rubbed, but it is not eaſy to ſay what method has been reſorted to in forming the landſcape which occupies the left of the plate. Scarcely any ſtrokes are to be diſcovered, and the few we find have apparently been added on after-thought.' (Bartſch, Bibl. 3, vol. i. p. XL.)

Rembrandt was unqueſtionably a perfect maſter with the dry-point, and ſuch pieces as the Angels appearing to the Shepherds, the portraits of Abraham Frans and of the Younger Haaring, were brought up to their beautiful effects by being entirely worked over with that inſtrument. The principal proof, according to Wilſon, of Rembrandt's maſtery over the dry-point is to be found in the Landſcape with a Viſta (W. 219, Bl. 323). The large Ecce Homo (W. 82, Bl. 52), and the Deſcent from the Croſs (W. 83, Bl. 56), have been in many parts retouched with the burin. In the Painter drawing from a Model (W. 189, Bl. 157), all the ſhadows have been executed with the burin, and afterwards harmoniſed with the dry-point. According to Bartſch the Gold-weigher (W. 283, Bl. 189), and Burgomaſter Six (W. 287, Bl. 184) have been worked in the ſame way, there being very few traces to be found of the uſe of the acid. Of the latter piece Wilſon, in his 'Catalogue of an Amateur,' obſerves that it has been conjectured to combine 'all his various modes.' Of pure etching alone, Joſeph relating his Dream (W. 41, Bl. 9) may be referred to as an example, and the landſcape called the Canal (W. 218, Bl. 322), may be cited as of pure dry-point.

Rembrandt not only frequently rebit his plates, but during the biting-in ſucceſſively covered the copper with ſome unctuous ſubſtance to obtain degrees of depth in his work. This was a mode of 'ſtopping out' in fact. Occaſionally the execution of the ſtroke and line is coarſe, ſometimes fine, in other inſtances of the moſt extreme lightneſs and delicacy. In the firſt ſtate of the large Ecce Homo, ſtrokes accompanied by ſtrong burr may be ſeen running two-thirds of the length of the plate, while in ſome of

Rembrandt's delicate portrait-work the lines are as fine as ſpider-web.

Rembrandt had a printing-preſs in his ſtudio, and threw off his own proofs; very frequently on India or China paper. Theſe proofs are much ſought after, becauſe the tint of the paper gives a mellow, harmonious appearance to the print, and becauſe the impreſſions have thus a warranty for being very early. But this rule is ſubject to many exceptions, for, according to Wilſon, all the impreſſions of the Sabre Portrait, the firſt ſtate of Wtenbogardus, of Ephraim Bonus, the Younger Haaring, and of ſeveral others, are to be met with only on ordinary paper, while of the portrait of Van Tolling but one impreſſion on India paper is known. In a few inſtances the paper was very thick in texture and deep in tone, being compoſed of ſeveral adherent ſheets of China or Japan paper, as, *e. g.* in ſome impreſſions of the ſecond ſtate of the 'Hundred Guilder' piece. The China paper on which ſome impreſſions of the firſt ſtate of Chriſt before Pilate (W. 80, Bl. 51) were worked off,—

> 'not being procured in ſheets large enough to take the whole plate, Rembrandt was forced to paſte pieces of paper to the top of each ſheet to obtain the deſired ſize; ſuch impreſſions are extremely rare, as he was ſoon tired of this method and reduced the plate.' (Wilſon, p. 79.)

Some very early impreſſions on vellum are to be ſeen; but, remarks Wilſon, 'they are not ſo much coveted, as they are in general ill printed, and the vellum being ſubject to ſhrink and cockle, leaves irregularities which cannot ever be perfectly got rid of.' Such impreſſions as we have ſeen on vellum have been of the moſt covetable kind, and Mr. Wilſon admits that his vellum proof of the Flight into Egypt 'lies quite flat, is exquiſitely printed, and is equal to many of the fineſt painted landſcapes of the artiſt.'

Rembrandt's etchings amount to about 360 pieces; to theſe may be added a few more uſually conſidered doubtful. Of theſe 360 pieces 230 variations or 'ſtates' have been recorded. A fine collection in firſt-rate condition could not be acquired for leſs than 14,000*l.* or 15,000*l.*, though perhaps it might be ſaid with more truth that it would be impoſſible with any amount of money to make a complete, and in all reſpects ſatisfactory ſet, and for two reaſons. In the firſt place, there are certain rare ſtates of which but few impreſſions are known to exiſt, and theſe have 'taken the veil' in the cloiſters of Paris, Amſterdam, Vienna, and London. There they are encloſed, and there they will remain.* In the ſecond place, there are always more private collectors of ample means endeavouring to ſecure particular ſtates and fine impreſſions than there are examples of theſe ſtates and impreſſions in exiſtence wherewith to ſatisfy them. The collectors outnumber the *deſiderata*, and will continue to do ſo. The ſimple announcement of one of theſe much-ſought-for gems in the catalogue of a ſale is ſufficient to arouſe a large circle of amateurs immediately. Now and then it may occur from circumſtances not eaſy to explain that a rare purchaſe may be made unexpectedly at an auction. But ſuch a chance as reſpects the higher works of Rembrandt becomes every day leſs likely to happen.

M. Charles Blanc informs us that he had in his collection in 1854 304 prints by Rembrandt. Theſe he parted with to M. Thibaudeau the ſame year. At the death of the latter, the collection was put up at auction, but the ſale was a failure. 'It ſeemed,' ſays M. Blanc, 'as if there had been a tacit agreement between amateurs and dealers to ſtop the biddings.' Six months later the ſame prints ſold for triple the amount; now they are worth at leaſt five times as much.

Having tried to form another collection of the works of Rembrandt, M. Blanc—

> 'was obliged to renounce the project in conſequence of the exceſſive prices to which the etchings of this maſter have attained. Thoſe who are ſimply amateurs have now to ſuffer the cruſhing combination of financiers, whoſe education they have undertaken to their own detriment. Alas! now-a-days governments and millionaires alone can poſſeſs the collective works of Rembrandt in fine condition.' (Vol. ii. p. 110.)

Yet about the ſame time that M. Blanc was penning this lamentation,—too well, alas! warranted by facts,—a ſimple youth addreſſed the following enquiry to the Editor of an Art Journal:—†

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* Vol. i. pp. 106, 110–112, 116.

† 'The Art Student,' vol. i. p. 194. London, 1864.

REMBRANDT'S ETCHINGS.

To the Editor.

'SIR,

'May I venture to aſk the favour of your informing me where a cheap collection of Rembrandt's etchings can be obtained?

'Your's truly,
'A STUDENT OF ART.'

Happy youth, 'when ignorance is bliſs 'tis folly to be wiſe,' and ſurely ſuch muſt have been thine own caſe now, for the knowledge that 15,000*l.* might poſſibly have procured what thou deſiredſt, could hardly have been conſoling information to one who perhaps was putting in the broad ſhadows of his Academy figure of the Young Hercules, the duty of a time when we have known fifteenpence not too lightly eſtimated.

To ſhow the progreſſion of prices, it may be obſerved that the famous print known as the 'Hundred Guilder' Rembrandt, or 'Chriſt Healing the Sick' (W. 78, Bl. 49), ſold in the artiſt's own time for about 8*l.* 8*s.* of our preſent money. At

			£	*s.*	*d.*
Burgy's ſale	1755	it brought	7	0	0
Barnard's	1798	,,	33	1	6
Hibbert's	1809	,,	41	7	6
Debois'	1844	,,	112	0	0
Verſtolk's	1847	,,	140	0	0
Johnſon's	1860	,,	160	0	0
Pole Carew's	1835	,,	163	0	0
Eſdaile's	1840	,,	231	0	0
Price's	1867	,,	1180	0	0
Palmer's	1868	,,	1100	0	0[*]

One of the rareſt of Rembrandt's works is the portrait of Dr. Petrus Van Tol, or, as it is uſually called, the 'Advocate Tolling' (W. 286, Bl. 188), and which when an example comes at very rare intervals before the public for ſale, gives riſe to much excitement amongſt collectors. M. Charles Blanc relates the following amuſing account he received from a French amateur of repute, who was in London at the time of the Pole Carew Sale in 1835:—

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[*] To the above may be added—on the authority of Weſſely—the Alferoff auction, 1869, when this print ſold for 1850 florins, and the ſale of the duplicates of the Berlin Cabinet, 1871, when it realiſed 762 thalers (p. 172). It muſt be borne in mind that the print referred to in this ſcale of prices was not always of a ſimilar 'ſtate.'

'At this auction the moſt eminent collectors in England were preſent, viz. Lords Aylesford and Spencer, Sir Jacob Aſtley, W. Eſdaile, Chambers Hall, Wilſon, Maberly, and M. Donnadieu. Beſide theſe there was to be ſeen not leſs a perſon than the Chevalier de Clauſſin, the author of the well-known catalogue of Rembrandt's works. Such well-known dealers as Meſſrs. Colnaghi, Tiffin, Smith, Graves, Evans, and others, were likewiſe there. Probably a finer aſſemblage of prints had never been ſeen. Nearly the whole Pole Carew collection had been formed out of the cabinets of Meſſrs. Barnard, Haring, Hibbert, and Lord Bute. The portrait of Aſſelyn with the Eaſel, *i.e.* to ſay the firſt ſtate, brought 39*l.* 18*s.*, the Hundred Guilder print 163*l.* At length the Advocate Tolling made its appearance. It was a firſt-rate impreſſion, nearly unique, loaded with burr, the edges uncut, and the print leſs worked on than is the impreſſion in the muſeum at Amſterdam. It had been purchaſed by Mr. Pole Carew for only 56*l.* at the Hibbert ſale in 1809. The warmth of the biddings was at its height. Every countenance became changed; M. de Clauſſin could ſcarcely breathe. As the print paſſed before him, the bidding had riſen to 150*l.* He took hold of it with a trembling hand, examined it for a ſhort time with a lens, and added 5*l.* to the bidding. As the print finiſhed the circuit of the table, the bidding roſe to 200*l.* *Le pauvre Clauſſin* became pale; a cold ſweat ran down his temples. Not able to reſtrain himſelf any longer, and feeling certain that he had to deal with a powerful competitor, he ſtrove to ſoften his unknown rival, who thus waged with him ſo hard a fight. After having ſtammered out ſome words in Engliſh, "Gentlemen," ſaid he, in this language which he could almoſt ſpeak as well as his mother tongue, "you know me; I am the Chevalier Clauſſin; I have devoted a portion of my life to preparing a new catalogue of the works of Rembrandt, and to copying the rarer etchings of this great maſter. It is now twenty-five years that I have been in ſearch of the Advocate Tolling, and it has been only in the National collections of Paris, Amſterdam, and in the cabinet of the late Mr. Barnard—where the preſent example then exiſted—that I have met with the object of my ſearch. If this example eſcape me, I cannot at my age have the hope of ever meeting with the print again. I beſeech then my competitors to take into conſideration the ſervices which my work may render to amateurs, my quality of ſtranger, the ſacrifices which I have all my life impoſed on myſelf in order to form a collection enabling me to inſtitute freſh obſervations on the maſterpieces of Rembrandt. A little generoſity, gentlemen," added

Clauſſin, as a peroration. The tears were already in his eyes. The unexpected ſpeech produced ſome ſenſation; many were touched with it. Some ſmiled and whiſpered to each other that this ſame M. de Clauſſin, who was capable of running up the price of a print to 200*l.*, might be often met of a morning in the ſtreets of London going to fetch in a little pot two-pennyworth of milk. But after a moment's pauſe a ſign was made to the auctioneer, a bidding was declared, and the fatal hammer fell to the offer of 220*l.*! It was only then known that the fortunate purchaſer of the Van Tolling was M. Verſtolk de Soelen, Miniſter of State in Holland.' (Bibl. 6, vol. ii. p. 99.)

Rembrandt is one of thoſe maſters of whoſe prints very numerous 'ſtates' are known; many of theſe are intereſting in an artiſtic point of view, but others depend on ſuch capricious and unimportant characters as to render them unneceſſary *deſiderata* to any perſons but ſuch as are determined to have as complete a ſet as it is poſſible to obtain of the works of the artiſt. Commercial ſpeculation, alſo, has not heſitated to diſcover 'new ſtates,' which, unleſs ſuch things conſtituted very marketable articles, would ſcarcely have been thought of, and thoſe who ſhould have known better would not have diſgraced themſelves by manufacturing them. The firſt ſtate, *e.g.*, of Chriſt Preaching in the Temple (deſcribed by ſyſtematic writers as 'La Petite Tombe') (W. 71, Bl. 39), is now generally regarded as a forgery of M. de Peters, an account of whoſe procedures may be found in Blanc, vol. i. p. 145. In connexion with the ſubject of ſtates reference may be made to J. F. Link's 'Nachträgen,' to Bartſch (Bibl. 3) in Naumann's 'Archiv.' vi. ſ. 31, ff. n. 370, or to Nagler's Epitome of Link's Memoir in Monogr. iv. n. 3649. Both theſe writers regard many of the ſo-called different ſtates as not baſed on any eſſential differences in the original plates, but as dependent on the perfectneſs and beauty of the impreſſions, which qualities depend on the ſequence of the impreſſion or the time at which the particular proof was taken. This ſequence, with which the beauty, and often alſo the rarity, of a print are thus connected, is generally aſſociated with certain characteriſtic ſigns indicating the early or late poſition in the ſequence of the printing-off of the impreſſions. The more important of theſe ſigns are as follows:—

'*a.* The *rough margins* dependent on the marks of the file, which marks have not been poliſhed off the edges of the plate, and betray themſelves in the impreſſion as ſmall, cloſe-lying, equidiſtant ſtrokes or elongations. From the wiping of the plate during printing theſe file-marks gradually become ſmoothed and poliſhed away, ſo that the ſtrokes in queſtion get fainter and fainter, and at length entirely diſappear. The more evident, therefore, they ſhow themſelves in the print, the more reaſon is there for aſſuming the earlineſs of the production of the engraving. If the edges of ſuch plates as have had already the file-marks cleaned away be not properly wiped by the printer, either from intention or from accident, the ſo-called "ſoiled margins" are produced in the impreſſions. Theſe ſoiled margins are, however, diſtinguiſhable from the rough margins in wanting the traces of the file-marks, and in reſembling the effects of Indian ink in their dirty ſtains, rather than the appearance of the rough margins. The ſoiled margins are not ſure ſigns of earlineſs of impreſſion, unleſs they be accompanied by one of the following ſigns, as pointed out by Link.

'*b.* The ſecond characteriſtic of earlineſs of impreſſion is an *uncleaned ground* of the plate. This happens from the circumſtance that, after the plate has been poliſhed with whitening, it has not been further ſmoothed with the poliſhing ſteel, but has been at once made uſe of by the artiſt. This occurred frequently with Rembrandt. As, under ſuch circumſtances, the plate does not exhibit the uſual extreme degrees of cleanlineſs and ſmoothneſs, but its ground is, on the contrary, in ſuch condition as to prevent complete removal of ſtains by wiping during the proceſs of printing, it follows that, in impreſſions from ſuch a plate, the ground of the print is of a more or leſs grey tone, in which the traces of ſmall hair-ſtrokes or cracks, the remains of the poliſhing, are frequently, or rather almoſt always, to be ſeen. Theſe latter, whether ſingle or ſcattered, lie always in one direction, and are generally aſſociated with the before-mentioned "rough margins," ſince by the time theſe have diſappeared the others, *i. e.*, the poliſhing ridges on the ground, have become obliterated by the wiping of the plate during printing. This grey tone of the ground is occaſionally produced in already well-worn plates which the printer, either from intention or accident, did not wipe ſufficiently clean. Impreſſions from ſuch plates not only want ſharpneſs and clearneſs, but are generally recogniſable by the ſmooth edges; and when theſe have become dirty—as before mentioned—in printing, they fail to exhibit thoſe diagnoſtic ſigns of earlineſs of impreſſion previouſly deſcribed.

'*c.* The third indication of earlineſs of impreſſion is the *burr* obſervable in the etchings of Rembrandt. This reſults from the artiſt, after completing his work, not ſcraping off the grit of the metal formed by the needle and point, but rather employing it for ſtrengthening the ſhadows and giving to them an Indian-ink or mezzotinto-like tone. But ſince this metallic grit or burr on the plate gradually diſappears from the frequent wiping and inking of the latter during printing, it follows that ſuch impreſſions as have the burr in greater force and harmony ſhould be regarded as the earlier ones, and the degree of leſſening of theſe qualities as indicating the progreſſive lateneſs with which the print iſſued from the preſs.

'*d.* Such prints as have the "Indian-ink-like tone" (the origin of which has been ſo fully deſcribed by Bartſch in his Eſſai, p. xxxvii.), which is the reſult merely of manipulation during printing, are not to be included with thoſe impreſſions having burr, nor in no manner of way to be conſidered as dependent on particular conditions of the plates. As a rule theſe printing manipulations were reſorted to by Rembrandt in the caſe of plates only which had already loſt ſome of their original power, in order to give greater depth and force to the ſhadows, and more ſpirit and harmony to the whole deſign. Such impreſſions as theſe, even when they have proceeded direct from the artiſt, do not belong to the earlier proofs from the plates, and quite recent impreſſions produced in this method from worn-out plates are to be met with. . . . Many of Rembrandt's original plates have been preſerved until modern times. Impreſſions from them were publiſhed by Baſan, and afterwards by Jean and his widow at Paris. Baſan collected them in a "Recueil de Quatre Vingt-cinq eſtampes originales deſſ. et grav. par Rembrandt;" to which he added thirty-five copies, by himſelf and Watelet, of the rarer etchings of the maſter. Baſan charged 96 liv. for this collection of 120 pieces. The later impreſſions iſſued by Jean are, as may be readily underſtood, unprized by collectors.' (Nagler, vol. iv. n. 3649.)

The lateſt and moſt complete monograph on Rembrandt's etchings is that by M. Charles Blanc (Bibl. 6).* In referring to examples of the Maſter, their numbers, both in Wilſon and in Blanc, are given here. The catalogue of Wilſon is baſed on the well-known work of Bartſch (Bibl. 3).

Though we may ſay to the collector, 'Buy anything of Rembrandt in fair condition'—except mere fancy ſtates—it will not be out of place to draw his attention to ſuch pieces of the artiſt as have elicited particular notice from his profeſſed critics and admirers.

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* Two delightful volumes, which ſhould be ſecured by the collector before they become coſtly and difficult of acquiſition.

M. Charles Blanc ſignaliſes, from among the ſubjects of the Old Teſtament Hiſtory, Abraham ſending away Hagar and Iſhmael (W. 37, Bl. 3), as exhibiting a high degree of beauty of expreſſion, deſign, delicacy, and richneſs of work and chiaroſcuro. The ſame critic refers to Joſeph telling his Dream (W. 41, Bl. 9), as being very well etched, highly finiſhed, of admirable compoſition, in which thirteen figures are well grouped in a ſmall ſpace. This etching, we may remark, was much thought of during the lifetime of its author. David on his Knees (W. 45, Bl. 13), which Clauſſin regarded as '*un des plus faibles de l'œuvre*,' and Mr. Wilſon as a piece 'not well executed, and poſſeſſes but little taſte,' M. Blanc conſiders '*comme un des meilleurs.*' In Tobit Blind (W. 46, Bl. 15) the latter declares the chief figure to be as ſtriking and as naturally expreſſive as the fine figure of Elymas in Raphael's cartoon.

Mr. Hamerton draws attention to the Preſentation in the Temple in Rembrandt's dark manner (W. 55, Bl. 23) as being very fine, though heavily inked. It has certainly a moſt wonderful and weird effect in ſuch a magnificent impreſſion as the one in the collection at the Britiſh Muſeum. You feel as if you could gaze and gaze for ever on its dark and vague ſolemnity. Mr. Hamerton refers to Chriſt Preaching (W. 71, Bl. 39), of which, as an example of genuine etcher's work, an early impreſſion is unexceptionable.

The Reſurrection of Lazarus (W. 77, Bl. 48), a large arched piece finely executed, has become rare in the form of early impreſſion. M. Blanc naturally praiſes very highly the power, or rather the phantaſmagoric effect, of the light and ſhade, as well as the grandeur of the deſign and the wonderful expreſſion of the figures. Neverthleleſs, as he obſerves, it has been remarked that—

> 'Chriſt appears in this print of Rembrandt as an *enchanter*. There is ſome truth in the obſervation. But reference ſhould be made to the text of the Goſpel of Saint John, where it may be found written in connexion with Mary, the ſiſter of Lazarus, " When Jeſus therefore ſaw her weeping, and the Jews alſo weeping which came with her, he *groaned* in the ſpirit and was troubled." . . . " Jeſus therefore, again *groaning* in himſelf, cometh to the grave." . . . It appears to me that Rembrandt, after peruſal of this deſcription, ſought to repreſent the miracle of Chriſt as the

marvellous effect of ſuperhuman magnetiſm, of a ſublime incantation.' (Vol. i. p. 170.)

The print of greateſt celebrity is Chriſt Healing the Sick (W. 78, Bl. 49), the execution of which Voſmaer aſſigns to between 1648 and 1650. Need we allude to its wonderful compoſition, the magical technic, its whole attractive beauty? The ſpirit of Rembrandt is in every line, revealing itſelf in the fainteſt gradations. 'The execution has here only to follow the delicacy of the ſentiment; the "point" is guided not by the hand, but by the heart.' Mr. Hamerton is of opinion that,—

> 'there are ſeveral other plates by Rembrandt at leaſt equal to this in artiſtic quality; but from its large dimenſions and the delicacy of its finiſh, as well as the impreſſiveneſs of the ſubject and the force with which the ſcene is realiſed, the "Hundred-Guilder Print" is uſually conſidered the moſt important work of the maſter. . . . There is a good deal of "dry-point" work, and towards the left Rembrandt took care to remove the burr which deſtroyed the balance of the chiaroſcuro. The market value of an impreſſion in the firſt ſtate before Rembrandt had improved and completed the plate is, of courſe, much greater than that of a perfect copy, Rembrandt's opinion being held of ſlight importance by connoiſſeurſhip in compariſon with the merit of rarity and the evidence of an early impreſſion.' (Bibl. 27, p. 85.)

Mr. Hamerton particularly notes the various degrees of finiſh ſkilfully united here in the ſame plate, as well as the 'rapid, maſterly work in naked line,' in W. 81 and 84. We may recall to mind that an impreſſion of Chriſt healing the Sick in the firſt ſtate—one of the eight only known—was bought by Mr. Palmer, in 1867, for 1180*l.*; this was reſold, on his death in 1868, for 1100*l.*; while an impreſſion of another ſtate from the cabinet of Sir Abraham Hume realiſed in 1876 only 215*l.* 5*s.*[*]

The largeſt of Rembrandt's prints is the Ecce Homo (W. 82, Bl. 52); it is more than 21 inches high, by above 17 inches broad; a fine impreſſion 'is very ſcarce, and is highly eſteemed; there are many fine heads in it, and it is extremely well executed, producing a great effect.' (Wilſon.) No claim can be laid by this wonderful production to be conſidered an example of pure etching, however, there being too much of the work of the graver in it for that. As an example of Rembrandt's mixed technic, it is well worth ſtudy, ſhowing, as it does, on the one hand, the limits to ſize of plate which etching neceſſitates, and on the other how we can be led away from dwelling on the incapacity here involved, by the marvellous capabilities of etching within its legitimate boundaries. And what a luxurious piece of work, taken as a whole, it is—how fine its compoſition! Alluding to the advantages of a low horizon, Fuſeli obſerves,—

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[*] *Antea*, p. 14.

> 'What gives ſublimity to Rembrandt's "Ecce Homo" more than this principle?—a compoſition which, though complete, hides in its grandeur the limits of its ſcenery. Its form is a pyramid, whoſe top is loſt in the ſky, as its baſe in tumultuous, murky waves. From the fluctuating crowds who inundate the baſe of the tribunal we riſe to Pilate, ſurrounded and perplexed by the varied ferocity of the ſanguinary ſynod to whoſe remorſeleſs gripe he ſurrenders his wand; and from him we aſcend to the ſublime reſignation of innocence in Chriſt, and, regardleſs of the roar, ſecurely repoſe on His countenance. Such is the grandeur of a conception which in its blaze abſorbs the abominable details of materials too vulgar to be mentioned. Had the materials been equal to the conception and compoſition, the "Ecce Homo" of Rembrandt, even unſupported by the magic of its light and ſhade or its ſpell of colours, would have been an aſſemblage of ſuperhuman powers.'

In the Death of the Virgin, a fine pictorial compoſition (W. 104, Bl. 70), the force of expreſſion has been carried, in the opinion of M. Blanc, 'to its uttermoſt limits;' while Hamerton believes that this piece 'may be taken as one of the great typical examples of what etching may be and ought to be.' Our Lord before Pilate (W. 80, Bl. 51), Our Lord crucified between the Two Thieves (W. 81, Bl. 53) and certain ſtates of Saint Jerome: unfiniſhed (W. 109, Bl. 75), are wonderful effects of light and ſhade.

It is generally admitted that to etch a good portrait is difficult. Of the few perſons who have overcome the difficulty, Rembrandt has done ſo in a very ſatisfactory manner. Some of his larger heads are among the fineſt of his works, and of theſe the portrait of Ephraim Bonus (W. 280, Bl. 172) is uſually reckoned the beſt of all. The face is full of expreſſion, and the chiaroſcuro has a maſterly effect. It is very rare, not more than three impreſſions of the firſt ſtate being known. Of theſe one is at Amſterdam, another was in the cabinet of Mr. Holford, and a third is in the Britiſh Muſeum. An impreſſion of Ephraim Bonus brought 65*l.* 10*s.* at Mr. Palmer's ſale, 1868. We had two years ago one in our hands for which 250*l.* were aſked. The portraits of the elder and younger Haaring (W. 276, 277, Bl. 178, 179), of J. C. Sylvius (W. 282, Bl. 187), Wtenbogardus (W. 281, Bl. 190), Lutma (W. 278, Bl. 182), and Clement de Jonghe (N. 274, Bl. 180), are of very high character. To theſe may be added thoſe wonderful examples of chiaroſcuro, the Burgomaſter Six (W. 287, Bl. 184) and Dr. Fauſtus (W. 272, Bl. 84). Among the portraits of himſelf which Rembrandt etched are ſome beautiful ſpecimens of technic and expreſſion in drawing: ſuch, *e.g.*, as W. 20, 18, 23, 21.

The portrait of the Great Jewiſh Bride (W. 337, Bl. 199), A Naked Woman ſeen from Behind (W. 202, Bl. 169), the Landſcapes (W. 209, 210, 214, 220, 221, and 230), along with the Damier or Shell (W. 156, Bl. 353), are particularly noteworthy, as affording proofs of Rembrandt's ſkill in various departments.

As a ſpecification of all the Maſter's ſucceſsful efforts is impoſſible, and our limits have been already exceeded, we paſs on to notice the prices which have been obtained on various occaſions for ſome of the examples before mentioned.

At Mr. Palmer's ſale, in 1868, the following ſums were given for: Ecce Homo (firſt ſtate), 71*l.*; Lutma, 84*l.*; Uytenbogaert, 27*l.* 10*s.*; Three Trees, 87*l.* At the Hippiſley auction which immediately followed: Rembrandt leaning on a Stone Sill, 47*l.*; Rembrandt Drawing, 40*l.*; Lutma, 80*l.*; Aſſelyn, 150*l.*; Six, 121*l.*; the Great Jewiſh Bride, 140*l.* At the diſperſion of Baron Marochetti's collection in 1868: Three Trees, 40*l.* 10*s.*; Village on a High Road, 15*l.* 5*s.*; Arched Landſcape, 10*l.* 10*s.* At Meſſrs. Sotheby's, in 1873, the Three Trees which had produced at the Hippiſley ſale 83*l.*, now realiſed 123*l.* At the ſecond Howard ſale, in 1874, the firſt ſtate of Chriſt before Pilate brought 251*l.*, and the Large Crucifixion (W. 81) firſt ſtate, 211*l.*

At Meſſrs. Chriſtie and Manſon's, in June, 1876, the fine ſeries of Rembrandts, from the Cabinet of Sir Abraham Hume, Bart., was brought to the hammer and excited much intereſt, even outſide the pale of pure iconophiliſm, as the following extract from a daily journal will tend to ſhow :—

'ART IN THE MARKET.

'4294*l.* 16*s.* 6*d.* is undoubtedly a monſtrous ſum to pay for 227 etchings, the great majority of which would have lain in a man's open palm, and the largeſt was ſcarcely ſo big as a half ſheet of writing-paper. But exaggerated reports have been ſo long and ſo widely current upon the Hume collection that experienced connoiſſeurs predicted a more aſtoniſhing price for a half dozen of the etchings alone. This, of courſe, before they had ſeen the gallery. It was perfectly well known that the late Sir Abraham Hume poſſeſſed a "Hundred Guilder," a "Three Trees," a "Burgomaſter Six," and other of the fineſt and rareſt works by Rembrandt. It was calculated that if Mr. Palmer gave 1180*l.* for his "Hundred Guilder," and ſold it for 1100*l.*, long before a gallery of art became eſſential to the ſtatus of a Plutocrat, twice as much at leaſt ſhould be paid at this day. But the fact is that Sir Abraham Hume's examples were not gathered on that principle—which we muſt needs call crazy—though they animate ſome other collectors of renown. He, or his anceſtors, did not purchaſe at an incredible figure ſpecimens of art only curious. They choſe fine illuſtrations, not rare "ſtates" nor accidental flaws. All thoſe works wherewith rumour had credited the collection were duly found, but few of them in that peculiar condition which an ill-regulated enthuſiaſm goes mad upon.

'To deſcribe them would be, in the firſt place, a lengthy taſk, and, in the ſecond, one that has been foreſtalled by Wilſon in his catalogue, and by Charles Blanc in his "Œuvre Complet de Rembrandt." Every example but three is mentioned in each of them. Not leſs than nineteen portraits of the artiſt by himſelf opened the liſt. . . . The contraſt of Rembrandt's character is well ſhown in the two etchings of Abraham's Sacrifice, one of which repreſents the patriarch and his ſon in a very quaint faſhion, whilſt the other is full of dignity.

'In the following liſt of prices, the firſt number is that of Meſſrs. Chriſtie and Manſon's catalogue, the ſecond Wilſon's, the third Charles Blanc's. Of nineteen etched portraits, that "Leaning on a Window-ſill," firſt ſtate (14, 21, 234), fetched the higheſt price, 26*l.* 5*s.* (Colnaghi); The Angel Appearing to the Shepherds" (30, 49, 17), 72*l.* (Gauchez); "Chriſt Preaching," ſecond ſtate, very fine (48, 71, 39), 60*l.* (Gauchez); "Chriſt Healing the Sick," called "The Hundred Guilder Piece," from the amount Rembrandt received for it (54, 78, 49), 215*l.* 5*s.* (Colnaghi). This is a very fine impreſſion on Indian paper, with an inch and a half of margin. It came from the Pole-Carew collection. That etching of the ſame ſubject which has fetched 1180*l.* and 1100*l.*, was of the "firſt ſtate." Only three impreſſions are known to ſurvive, but it needs a careful eye to tell any difference whatſoever between the firſt and ſecond ſtates. "The Deſcent from the Croſs" (58, 84, 56), 34*l.* 13*s.* (Danlos); "Saint Jerome," unfiniſhed (78, 109, 75), 30*l.* (Colnaghi); "The Spaniſh Gipſy," very fine and ſcarce (88, 124, 83), 70*l.* (Holloway); "The Shell," firſt ſtate, with the white background, very fine (111, 156, 353), 200*l.* (Danlos); "An Old Beggar with a Long Beard and a Dog," very rare (118, 172, 139), 40*l.* (Gauchez); "The Three Trees," from the Hibbert and Barnard Collections (130, 209, 315), 120*l.* (Colnaghi); "The Coach Landſcape," on China paper, very rare, from the Mariette and Aſtley collections (132, 212), 55*l.* (Heugh); "The Landſcape, with a Ruined Tower," ſecond ſtate, rare (140, 220, 324), 230*l.* (Holloway); "A Grotto, with a Brook," firſt and ſecond ſtate, rare (146, 228, 331), 107*l.* 2*s.* (Holloway); "Old Haaring," third ſtate, fine and rare (167, 276, 178), 255*l.* (Holloway); "John Lutma," ſecond ſtate, before the window, very fine and rare (169, 278, 182), 155*l.* (Colnaghi); "Ephraim Bonus," ſecond ſtate (173, 280, 172), 92*l.* (Danlos); "Van Tolling," from Lord Aylesford's collection, fine and rare (180, 286, 188), 500*l.* (Holloway); "The Burgomaſter Six," third ſtate with name and age, very fine (181, 287, 184), 270*l.* (Haden). It will be ſeen that many of the moſt important examples have been carried abroad by foreign dealers.'—*Daily Telegraph,* June 3, 1876.

Attention may be directed to the high prices paid for the Shell, one or two Landſcapes, the Old Haaring, Van Tolling, and the Burgomaſter Six.*

Moſt of Rembrandt's prints, in one or other of their ſtates, have either 'Rt fecit' or 'Rembrandt fecit' on them; to which is frequently added a date. The ſignature is occaſionally ſo obſcured by the technic as to be ſcarcely decipherable, and ſometimes it is written the reverſe way.

Of many of the pieces copies are about, ſome of which are comparatively coarſe, and not likely to deceive; others are highly deceptive, againſt which the more experienced have to be on their guard. Some of the beſt copies of Rembrandt are thoſe by

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* In connection with this ſale, ſome remarks in the 'Academy' for June and July, 1876, ſhould be referred to.

Solomon Savry, who made a very deceptive one of Cornelius Anſloo (W. 273, Bl. 170). The large Reſurrection of Lazarus was ſo cloſely copied by Denon, in 1785, that the copy has paſſed for the original; there is likewiſe a copy of the Advocate Tolling of ſuch merit as may deceive a collector who is not mindful of the ſignature. (See Rembrandt and his Works, by John Burnet, edited by H. Murray, 1859.) M. Leopold Flameng has executed an admirable facſimile of Chriſt Healing the Sick. Of another famous work of Rembrandt, viz. the Goldweigher (W. 283, Bl. 189), there is an excellent copy by Captain Baillie; while of his ſmaller pieces and The Beggars there are imitations innumerable, ever waiting for the inſpection of the inexperienced collector, who has likewiſe to protect himſelf from modern impreſſions of the original, and reworked plates.

We have before us a 'cutting' from a number of the Saint James's Chronicle for the year 1768. It is to the following effect:—

'To the Printer of the St. J. Chronicle.

'Sir,—As a Rage ſeems to prevail for old Prints, Etchings, &c., it may be right to inform the Publick that an Engliſh Gentleman who reſides at Bruſſels amuſes himſelf in etching Copies of Rembrant and ſuch Sort of Work, and, having a Rolling-Preſs in his Houſe, furniſhes his friends and the Publick with a great Variety of *new Editions,* bearing however the *old Dates;* and now and then I ſuppoſe the Deletanti are delighted in procuring *freſh impreſſions of old Maſters,* for it is a *Hazard* whether they know the genuine from the ſpurious.

'REMBRANT'S GHOST.'

An advertiſement from another newſpaper, of the date January 1768, is as follows:—

'LATELY engraved by an Artiſt from Paris, and publiſhed by MR. BOYDELL, a Copy of that celebrated Print the GOLD WEIGHER of REMBRANDT, which is not only eſteemed as one of the greateſt Rarities, but admired alſo by the Connoiſſeurs in Preference to all the other Portraits of this eminent Maſter for the ſtriking Effect, the Delicacy of the Touch, the Richneſs of the Compoſition, and the Propriety of the Character.

'The Performer and Publiſher intreat the Favour of the Virtuoſi and Lovers of Prints carefully to examine this Work, and compare it not only againſt another Imitation, but alſo with the Original. For this Purpoſe

Mr. Boydell is furniſhed with an Original Print (which has ſold for upwards of Twenty Guineas), as alſo with the other two Copies, whereby the Curious will be enabled the more readily to decide on the Merit of the Performance. It is printed on the fineſt thick India-Paper, and none but choſen Impreſſions delivered out at One Guinea each. To be had at Mr. Boydell's, the Corner of Ironmonger Lane, Cheapſide, and at Mr. Robſon's, Bookſeller, in Bond Street.'

Mr. Maberly thus wrote in 1844 :—

'Great intereſt and well-merited admiration have been recently excited by an etching executed by a lady amateur, but not publiſhed. It is highly creditable to her taſte and talent, being ſo excellent a copy of Rembrandt's Mill that none but ſkilful judges are able to diſtinguiſh it from the original.'

We have little doubt the collector will join us in wiſhing that ſuch clever ladies and gentlemen as the before-mentioned would find ſome other ſource of amuſement and profit than that of making counterfeit copies of the etchings of great maſters. By theſe adepts in imitation, and the many worn-out old, and retouched new impreſſions, the novice is ſo liable to be deceived that we would adviſe him, in reſpect to Rembrandt, to avoid, at firſt, taking a ſingle ſtep on his own reſponſibility. Nothing will annoy him more than to find he has been ſeduced into purchaſing a modern impreſſion, or but a very ſecond-rate original, when by waiting a little longer he might have ſecured a deſirable print at but a ſlight advance in price. The more prudent plan for the young collector will be, therefore, to aſſure ſome well-known, honourable dealer that he muſt depend both on the judgment and honour of the latter in the ſelection of Rembrandts for the cabinet.

ANTONI VAN DYCK. Born, Antwerp, 1599; died, London, 1641.

(Carpenter, Bibl. 84. H. Weber, Bibl. 69.)

Next to the portraits etched by Rembrandt rank in excellence thoſe by Van Dyck. They are remarkable for energy, expreſſion, and freedom of work. As an etcher the renowned Fleming was—

> 'one of the great princes of the art, a royal maſter who is to be ſpoken of only with the moſt profound reſpect. He had all the great qualities; he had perfect freedom and exquiſite refinement; he uſed the needle with admirable eaſe and grace, and his maſterly force was reſtrained and tempered with a cultivated ſeverity. . . . His aims were few, his choice of means inſtinctively wiſe and right, his command of them abſolute, his ſucceſs complete.' (Hamerton.)

It is much to be regretted that the painter's etchings are ſo few in number—twenty-one portraits, and the two compoſitions, Chriſt crowned with Thorns, and Titian with his Miſtreſs. At leaſt theſe are all the pieces inconteſtably due to his point, but two or three additional prints have been aſcribed to him by ſome writers. As Van Dyck's etchings are the portraits of eminent men with whom he lived on terms of intimacy, ſome of them being his aſſociates in the School of Rubens, they are characteriſed by much vigour and power of expreſſion. They are alſo diſtinguiſhed by the like delicacy and preciſion of drawing, the ſame nice diſcrimination of character and grace of action to be met with in his pictures. To be capable of forming a true opinion of the ease, animation and energy of Van Dyck's needle, and of the ſpirit and fire bordering on enthuſiaſm—as Bryan calls it—with which the technic has been executed it is requiſite that early, if not firſt ſtates of his prints be ſeen, for the original plates were ſubſequently either added to, or worked upon and finiſhed up by Vorſterman, Pontius, Scheltius De Bolſwert, Meyſſens, and other Flemiſh engravers with the burin. In ſeveral of the portraits little more than the head was ever completed by the Maſter, and even this the barbarians would not always leave alone, but attempted its improvement! Some of the engravers, however, wiſer and leſs conceited than their fellow-workmen, refrained in ſeveral examples from touching the head, while they freely worked upon and added to other portions.

In the impreſſions of many of Van Dyck's portraits uſually met with the print has become a heavy finiſhed metallic piece of work, having loſt all ſpirit and delicacy of touch, though the energy and fire of expreſſion ſtill remain, for this the Flemiſh engravers could not ſmother.

Following Weber we may ſeparate the Van Dyck portraits into two diviſions. The *firſt* diviſion includes the ſixteen pieces compoſing the original ſet of portraits according to the older catalogues of the Maſter's actual works. The *ſecond* diviſion embraces the ſix pieces of the ſeries known as Van Dyck's 'Iconographia,' publiſhed by Martinus Van den Enden, the plates of which particular ſix were prepared in etching by the Maſter to be afterwards finiſhed by Vorſterman, De Jode and Pontius with the burin.

The pieces of the firſt diviſion are ſeparable into two claſſes, A and B. Claſs A contains ten portraits in half figure with hands, all the parts being worked up to nearly an equal degree with the heads—theſe are the portraits of

1. Breugel, Joannes.
2. ——— Petrus.
3. Eraſmus.
4. Franck.
5. Momper, 1ſt plate.
6. Noort (or Oort), Van.
7. Snellinx, 1ſt plate.
8. Suttermans.
9. Vorſterman.
10. Wael, de.

Theſe portraits were worked and finiſhed by Van Dyck himſelf, and have not ſuffered much in the earlier iſſues from ſuch alterations and additions as were conſidered adviſable by the various publiſhers who acquired the original plates ſome time after the death of the artiſt. To the portraits of J. Breugel and Vorſterman, the publiſher Gillis Hendricx, cauſed a background to be added. Some retouches were allowed to the other eight pieces, while the portrait of Eraſmus was never finiſhed.

Claſs B of the firſt diviſion includes ſix pieces, in moſt of which the heads alone are completed, but worked in an admirable manner. Theſe are the portraits of—

1. Dyck, Van.
2. Roy, Philip le.
3. Snyders.
4. Vos, Gulielmus de.
5. Vos, Paulus de.
6. Pontius, P.

Of the firſt four of theſe Van Dyck etched the heads only or but very little of the buſts. The portrait of Pontius—a ſplendid effort—is by far the moſt advanced, while that of G. De Vos has remained in the after ſtates imperfect, from early alterations and failure of the biting proceſs.

Examined ſide by ſide with the pieces of claſs A, diviſion I., thoſe of claſs B might be conſidered as unintentionally incomplete, did it not otherwiſe appear that Van Dyck had been ſatisfied with that which he had accompliſhed and had not any idea either of himſelf adding more or of cauſing ſuch to be done by other engravers. At any rate the original plates remained in this particular ſtate until his death, and the impreſſions which precede the iſſue of 1646 do not offer anything beyond the work effected. Unfortunately Gillis Hendricx—an early poſſeſſor of the plates after the deceaſe of the artiſt—thought the etching on them might be added to with advantage. The reſult was that the Pontius and G. de Vos were generally worked over with the burin and made almoſt unrecogniſable, and the head of the Maſter himſelf was placed on a ridiculous pedeſtal and made to ſerve as a title to the ſeries publiſhed by Gillis Hendricx in 1646. Further, the portrait of P. le Roy was completed with the burin by Pontius, and that of Snyders by Neeffs, not any harmony between the technics of the point and of the burin was preſerved, while Paul de Vos had a ſtiff and wretched body given him by Meyſſens. Fortunately the engravers while making their additions did refrain in ſome inſtances from interfering with the original point work of the Maſter.

The portraits of the ſecond diviſion are thoſe of—

1. Corneliſſen.
2. Momper, 2nd plate.
3. Snellinx, 2nd plate.
4. Stevens.
5. Trieſt.
6. Waverius.

Theſe pieces were intended originally by Van Dyck to have been finiſhed with the burin by clever engravers, conſequently, being ſimply preparations in etching more or leſs advanced for ſuch purpoſe, they are noteworthy rather for taſte, ſpirit, extreme delicacy and preciſion of drawing than for force and colour. The intention of the Maſter may be readily appreciated if the portraits of Momper and of Snellinx belonging to the first diviſion be attentively compared with the pure etchings of the ſecond diviſion.

With reſpect to the portrait of Stevens both Carpenter and Weber are doubtful if Van Dyck had any hand in its production. The former aſcribes it *in toto* to Vorſterman, but to this view Weber will not accede. There are two other portraits in the

'Icones,' thoſe of Delmont and Mallery, which are ſo fine in all reſpects that Weber is inclined to place them in the ſame rank as that occupied by Waverius.

The ſixteen pieces of the firſt diviſion were originally iſſued without any inſcriptions, and with but imperfect if with any marginal lines. Such impreſſions are looked on by ſome critics as the only ones which were iſſued during the life of the Maſter. But this is a doubtful matter. They are very rare, and to be found chiefly in public collections. The pure etchings of the ſecond diviſion are yet ſcarcer, not more than three or four impreſſions of each piece being known when Weber made up his catalogue.

The impreſſions of Van Dyck's portraits as uſually ſeen are ſuch as have proceeded from the plates more or leſs worked on and added to by the engravers of Antwerp after the metals had yielded the iſſues by Van Dyck's friend, Martinus Van den Enden. The latter publiſhed two editions during the lifetime of the painter (1630–32—1641) of the 'Iconographia,' conſiſting of eighty-four plates, among which were thoſe of the Maſter's own etching. Both in the firſt and ſecond iſſues each piece has the addreſs of the publiſher, the name of the artiſt, and an inſcription of a ſingle line indicating the perſon repreſented; but in the firſt iſſue the name of the engraver is not given, while it is preſent in the ſecond. Probably the rare pure etchings without inſcriptions and marginal lines previouſly mentioned ſhould be regarded rather as *épreuves purement d'eſſai* than as anything elſe.

Between 1641 and 1645 (after the death of Van Dyck) part of the ſtock of Van den Enden became the property of Gillis Hendricx. This compriſed eighty plates of the 'Iconographia,' containing the ſix Van Dyck portraits of the ſecond diviſion. About the ſame time G. Hendricx acquired the plates likewiſe of claſs A of the firſt diviſion with the exception of the portrait of Philip le Roy. To theſe were added one or two other plates, and the whole was iſſued as a ſeries at Antwerp in 1646, under the title, *Icones principum virorum doctorum, &c. ab Antonio Van-Dyck,—pictore ad vivum expreſſæ ejuſque ſumptibus—ære inciſæ.* This edition contained—including the title engraved by I. Neeffs —101 pieces. It compriſed all the etchings of Van Dyck united for the firſt time—*minus* the portrait of Philippe le Roy. Each piece has the initials **G H** in the centre of the lower margin. The addreſs of Van den Enden, which was preſent in the ſix pieces of the ſecond diviſion, has been eraſed, and one or more lines indicating the birthplace and qualifications of the perſon repreſented have been added to the inſcription—

'The fifteen pieces of the firſt diviſion have been arranged in an uniform manner for the firſt time. The plates, until now, with rough edges and of irregular ſhape have been ſquared, the portraits encloſed within quadrangular lines, and thoſe of claſs B finiſhed with the burin by the engravers. The buſt of Van Dyck ſerves as a title, and in the margins of the other pieces are inſcriptions announcing the names, qualities, and countries of the perſons portrayed. There is likewiſe the indication, *Ant Van Dyck fecit aqua forti*.' (Weber, Bibl. 69.)

In relation to the beauty of the various impreſſions Weber continues—

'It ſhould be borne in mind that the editions iſſued by G. Hendricx are made up of two kinds of impreſſions eſſentially different, the one ſet (worked off from plates previouſly belonging to the ſtock of Van den Enden, which had already ſerved for two complete editions, without reckoning the *épreuves d'eſſai*) is compoſed of impreſſions of the *third* ſtate, yet, nevertheleſs, of great beauty. The other fifteen have been derived from plates hitherto employed for working off a few proofs before letters only, and are conſequently impreſſions of the *ſecond* ſtate. Their freſhneſs and perfection are hence the natural reſult of the perfect condition in which the original metals remained. The impreſſions of the editions in queſtion are very ſcarce, and thus uniting, as they do, beauty and rarity, are worthy the attention of all iconophiliſts. From G. Hendricx the plates paſſed into the hands of [Meyſſens, de Man, and of] other publiſhers [1650] whoſe names have not been recogniſed. Later on they belonged to the Verduſſens of Antwerp [1710–20], and at preſent [1852] they might be met with probably at Liege.* The firſt ſucceſſor to Hendricx carefully eraſed from the copper the initial mark G. H. which was preſent in the margin of each piece, but otherwiſe left the plates untouched. The impreſſions of this edition and of all following iſſues are hence abſolutely without addreſs, and repreſent —*faute de remarques matérielles*—but a ſingle ſtate, offering all poſſible gradations from *fine* to *very bad.* The impreſſions of the edition following immediately that of Hendricx ſtill continue to be of great beauty. This circumſtance has given riſe to the opinion, that this edition preceded inſtead of following that of Hendricx, and from which latter it does not materially differ, except in the ſuppreſſion of the initial mark and in its containing all the pieces of the "Iconographia," whether proofs before the letters G. H., or proofs having had the letters eraſed. . . . We do not heſitate to regard the edition with the mark G. H. as the prior one for all the pieces engraved by Van Dyck belonging to the two editions under diſcuſſion.'

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* The following is given as a note by Szwykowſki at page 387 of his work: 'The plates hitherto in the poſſeſſion of the art-publiſher Ch. Van der Marck at Liege have recently been acquired by the *Calcographie Impériale* at Paris.'

Several of the portraits have been left intact, even in the edition in which the ſignature **G H** was eraſed, but others have been terribly maltreated. The portraits of Snyders, Suttermans, Vorſterman, Paul de Vos, and De Wael, remain as they were, but look at Momper—what a contraſt between the firſt plate of Van Dyck's pure work and his ſecond plate finiſhed by Vorſterman for the *Icones!* the latter is a wretched production. Examine the Paul Pontius—great indeed is the difference between the plate before the addreſs of **G H** and after it was added; how woefully the head has been interfered with. Compare, too, the firſt ſtate of G. de Vos with that in which it was worked up by Vorſterman, and behold the contraſt! The head of Waverius, likewiſe, was meddled with by Pontius. That of Paul de Vos was not touched by anyone even to the time of Scheltius de Bolſwert, who altered the clumſy hands previouſly put in by Meyſſens when he added a body to the head.

The ſtill later ſtates compriſed in various editions—

'are difficult, if not impoſſible, to differentiate with exactitude, from abſence of material changes in work, addreſs, and inſcription. This neceſſitates inquiry into the paper-marks, which latter, taken along with the quality of the impreſſions, may afford aſſiſtance to the connoiſſeur. The Lorraine Croſs, *Agnus Dei,* a ſort of hive, and a great two-headed eagle, may be found on the paper of the choicer impreſſions. Foolſcap paper having a large water-mark was employed for them alſo, but a like paper with a ſmaller mark indicates impreſſions of a later iſſue. The Arms of the city of Amſterdam are to be met with on the paper of an edition which appears to have preceded that of Verduſſen. This edition is already of very mediocre character. That of Verduſſen was printed on a heavy paper marked with a great French lily. The impreſſions are bad. After this iſſue the plates appear to have been rebitten, and thoſe impreſſions worked off on a paper without mark are black and muddy. The original plates, as before obſerved, ſtill exiſt probably. A few years back they were poſſeſſed by an ingenious perſon at Liege who endeavoured to uſe them for the fabrication of falſe "proofs before letters" having the characters of firſt proofs of a ſtate before undeſcribed and unknown. Fortunately this diſgraceful tranſaction was diſcovered ere ſufficient time had paſſed to allow of many factitious pieces being circulated. In truth, three falſe pieces only—Waverius, Van Oort, and Trieſt—are known to have been offered for ſale, but theſe were wrought out and managed with ſuch ſkill as to ſurpaſs every fraud previouſly practiſed to deceive the iconophiliſt.' (Weber, op. cit.)

For a detailed account of the methods adopted in working up theſe factitious ſtates Weber, Bibl. 69, pp. 14–17, ſhould be conſulted.

Dupleſſis conſiders Van Dyck to be much inferior in his compoſitions to what he is in his portraits, the Chriſt Crowned with Thorns, and Titian and his Miſtreſs, by no means illuſtrating the full powers of the artiſt as an etcher. The technic, Dupleſſis thinks, is carried too far, the forms being ſurcharged with lines, and the pure paper is not allowed to play a ſufficient part in the production of the fleſh tones. But this judgment cannot apply to the earlieſt ſtate or pure etching of the firſt compoſition, and of which an example may be ſeen in the collection at the Britiſh Muſeum. In it—as Carpenter obſerves—'the drawing and marking of the eyes are fine and full of expreſſion ; in the after ſtates they are ſo black as to give the appearance of the ſockets being empty.' The ſecond ſtate has been worked all over with the graver. Carpenter records not leſs than ſix variations of the Chriſt Crowned, and five of Titian and his Miſtreſs. The buſt of Seneca, aſcribed by ſome to Van Dyck, is allotted to Rubens by the author juſt quoted.

The earlier ſtates of Van Dyck's etchings have much increaſed in value of late years. At Mr. Seguier's ſale, in 1844, they averaged from 3*l.* to 8*l.* each, and were then conſidered to be very dear, while at recent auctions they have produced ſums varying from 8*l.* to 80*l.* Mr. Marſhall's ſet which—writes Mr.

Hamerton—a few years ago might have brought 80*l.* or 90*l.*, was knocked down at his ſale (1864) for 400*l.* In February, 1876, the following pieces from the Cabinet of M. le Vicomte du Bus de Giſignies were purchaſed at the auction for the Royal Library at Bruſſels at the following prices:—Van Dyck, proof, firſt ſtate of Weber, with large margin, 2200 fr.; P. Pontius, proof, ſecond ſtate of Weber, with large margin and before letters, 1050 fr.; P. le Roy, pure etching, firſt ſtate of Weber, 2050 fr.; Snyders, firſt ſtate, 1250 fr.; Suttermans, firſt ſtate, 1110 fr. The 'Icones Principum Virorum,' etc., after Van Dyck, 1200 fr. by Count Cornet.

In the preceding account of Van Dyck we have followed Weber, as his catalogue is quite ſufficient for the ordinary requirements of the collector, and far more manageable than the larger work by Szwykowſki. To ſuch, however, as need minute details concerning everything connected with the portraits of the various editions of the 'Icones' the latter monograph (Bibl. 94) will be neceſſary.

The following admirable tranſcript of the actual works of the maſter may be ſafely recommended alſo—'Eaux Fortes de Antoine Van-Dyck reproduites et publiées [in heliogravure], par Amand-Durand, texte par George Dupleſſis. Paris, 1874.' Folio.

FERDINAND BOL, born Dordtrecht, 1611; died, Amſterdam, 1681,

(Bartſch, Bibl. 3, vol. ii. p. 7.)

was a pupil of Rembrandt, and executed ſixteen etchings after the manner of his great inſtructor. Theſe pieces are well thought of, Bol's needle having been managed in a free and vigorous way, and his treatment of light and ſhade being pictureſque and judicious. One or two of his heads might be eaſily miſtaken for ſmaller works by Rembrandt.

The following pieces may be recommended. Abraham's Sacrifice, Saint Jerome, the Philoſopher with Spectacles in his hand, the Philoſopher with a large Beard, and the Woman with a Pear. The latter piece is particularly fine. 'F. Bol fec.,' or 'f.' is the ſignature moſt frequently on the prints of this maſter.

JAN LIVENS (or Lievens). Born, Leyden, 1607; died, —— ? 1663;

(Bartſch, Bibl. 3, vol. ii. p. 23.)

was another imitator of the ſtyle of Rembrandt, ſome of whoſe works he copied; he likewiſe etched after his own deſigns. Certain of the latter etchings are ſo excellent as to be, in the opinion of ſome, little inferior in technic to the work of Rembrandt himſelf. This artiſt and Livens are aſſumed to have ſtudied together. Livens' print of the Raiſing of Lazarus has been conſidered to equal, if not ſurpaſs in deſign, the compoſition of the large piece by Rembrandt. The effect of the former, as diſplayed in a picture of the ſubject by Livens, exhibited a year or ſo back at the Royal Academy Exhibition of Old Maſters, was weird and ſolemn in the extreme.

Livens' pieces number ſeventy-two according to Nagler. Though firſt etched, they are generally finiſhed with the graver. Many have the artiſt's name in full, others **I L** only on them.

The portraits of Heinſius, Gouter, Bonus, and of a Man with a furred cap, may be recommended, along with the before-mentioned Raiſing of Lazarus. Seven woodcuts alſo are attributed to this Maſter.

The ſecond volume of Bartſch (Bibl. 3) includes the works of this engraver, but a more complete deſcription of them may be found in Nagler's Monogr. vol. iii. n. 2721.

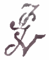
JAN GEORG VAN VLIET. Born, Delft ? 1610; worked from 1631 to 1635.

(Bartſch, Bibl. 3, vol. ii. p. 65.)

This maſter was likewiſe a follower of Rembrandt. His etchings, notwithſtanding conſiderable faults of drawing and of arrangement of drapery, are forcible and attractive. Early impreſſions of them are coveted by that collector who places pictorial effect higher than rigid correctneſs.

Van Vliet diligently finiſhed off his pieces with the dry-point, in order to give them an effect ſuch as we ſee in the etchings of Livens. But his broad and ſtrong ſhadows are often monotonous and contraſt harſhly and formally with the high and expanſive light. Some critics think Van Vliet's beſt works to be thoſe he copied after Rembrandt.

Nagler allots to this maſter nearly one hundred pieces. Of theſe, Lot and his Daughters, Suſannah and the Elders, Saint Jerome in the Cave, the Brothel, the Peaſant's Feaſt, Buſt of a Man with his face in Shadow, and Buſt of a Man with a Turban and Aigrette, are worthy of ſelection. Van Vliet's Beggars are widely known. Some of the maſter's original plates were in England in 1826, and impreſſions were then taken from them. (See Nagler, v. iii. n. 11.)

Van Vliet's pieces are ſometimes ſigned with his name, and at other times marked with a cypher formed by the capitals **J G V**, placed one over the other,  .

The ſecond volume of Bartſch (Bibl. 3) includes a long liſt of Van Vliet's works.

Adriaan van Ostade. Born, Lübeck, 1610; died, Amſterdam, 1685.*

(Bartſch, vol. i. p. 349. Faucheux; Guichardot; Nagler, vol. i. n. 1464.)

Though not a Dutchman by birth, yet, from all his art-life having been paſſed in Holland, and from his ſubjects being of a domeſtic and local character, Oſtade is univerſally placed in the Dutch ſchool. He is everywhere known as a moſt able and genial painter, and to the iconophiliſt, in particular, as an etcher of firſt rank. A fine ſet of the etchings of this maſter muſt always be conſidered as one of the gems of the cabinet. M. Charles Blanc, in his review of Faucheux (Gaz. des Beaux-Arts, vol. xiv. p. 189. 1863), obſerves :—

> ‘The amateur who poſſeſſes the works of Oſtade in fine condition may from time to time paſs long and pleaſant hours in their examination. The art of chiaroſcuro is carried in them to the higheſt perfection, that wondrous art which can intagliate on a plane ſurface the receding ſpaces of a deep room, ſpread out the rays of light, increaſe or moderate their in-

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* According to Willigen, Oſtade was born at Haarlem, and died there in 1662.

tenſity, reawaken or ſubdue them, and produce through their illuſions a mirage of nature and of life. There occur certain times of laſſitude and *ennui* when we may experience an inexpreſſible ſoothing delight in quietly examining a collection of prints, eſpecially ſuch as theſe Dutch etchings, ſo artleſs, ſo ſociable, ſo piquant, and ſo ſtrongly impregnated with a true feeling for nature and ruſtic life.'

There are critics, who regard the technic of Oſtade as not any thing very particular, and conſider his ſtrength to have been in compoſition and expreſſion.

Mr. Gilpin writes, 'His etchings abound in humour and expreſſion in which lies their merit. They have little beſides to recommend them.' Admitting that Oſtade is unſurpaſſed in natural characteriſticneſs of his compoſitions and in that peculiar power firſt alluded to by Deſcamps, viz., the detaching his figures ſo as to allow the ſpectator to walk around them as it were, we cannot think ſo lightly of his technic as do ſome perſons. Several of his pieces are very boldly and freely etched, while the work in others is touched often in the moſt tender and refined way. Though all his prints may not entitle him to be conſidered *quoad* technic a maſterly and repreſentative etcher, there are ſome which aſſuredly do. His free and facile needle, the truthful expreſſion of his figures, and his dexterous compoſition taken all together, may be ſaid to have raiſed Oſtade's etchings to a very high place in the eſtimation of moſt connoiſſeurs.

Independently of theſe intrinſic excellencies, Oſtade's prints are coveted from their appealing to the general taſte, for no portfolio of the cabinet is more popular on the common table of a winter's eve than that containing the Dutch etchers, with Oſtade at their head.

'Early ſtates,' writes Mr. Hamerton, 'of Oſtade's etchings are now of great value, and have riſen much in the market during the laſt twenty years. In 1838, Mr. Wilſon's ſet was ſold for 105*l.* Mr. Seguier afterwards gave 159*l.* 12*s.* for the ſame ſet, which was ſold again in 1844 for 309*l.* 15*s.*, and again in 1846, for 500*l.* It is now worth a thouſand guineas, ten times its value twenty years ago.'

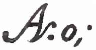
Fifty pieces of which 230 ſtates have been recorded are to be aſcribed to the preſent Maſter. Two or three more, but doubtful prints (the Peaſant Urinating; l'Epouilleuſe, B. 35, B. 51, &c.), are added by ſome to theſe. The ſubjects repreſented may be arranged under *three* diviſions, viz.: Claſs 1. Buſts. Claſs 2. Half-figures, α ſingle figures, β two figures. Claſs 3. Entire figures, γ ſingle figures, δ two figures, ε three figures, ζ four figures, η ſeveral figures. The different perſonages are variouſly engaged with each other.

The older, and moſtly unfiniſhed proof impreſſions of Oſtade's etchings are extremely ſcarce. They are uſually devoid of all marginal lines, of name, and of mark. A few have faint and broken ſcratched border lines, but theſe even in the earlier finiſhed impreſſions have been ſtill executed with the needle, and not with the graver. Afterwards the artiſt thought it adviſable to ſtrengthen them in certain places with the cutting-point or the graver, the obſervation of which is often neceſſary for the determination of various ſtates. Subſequently the plates were retouched, and the border lines ſtrengthened generally with the graver, while of a ſtill later period many of the plates may be deſcribed as having been regularly reworked for the various publiſhers who had acquired them.

From the fact that Oſtade uſed the dry-point in *finiſhing* his work, and too often made the latter heavy from retouching the mordant technic, the early and pure etchings are much prized both as works of art and things of ſcarcity. Hence the collector ſhould bear in mind in ſelecting examples of the Maſter that the leſs evidence they preſent of the effects of the dry-point and graver the better.

Some critics have been of opinion that not any complete collective ſeries of Oſtade's etchings was publiſhed during the lifetime of the Maſter, and that Bernard Picart was the firſt to iſſue one in 1721. This is doubtful, however. Picart's edition contains very fair impreſſions, though ſome plates have received ſlight retouches. It contains fifty-two original impreſſions (if the Peaſant Urinating be included) with the portrait of Oſtade engraved in mezzotinto by Jan Gole. In ſome ſeries the portrait has been engraved in the ſame ſtyle by P. Ouſt. Subſequently, after the original plates had been reworked, the well-known engraver Baſan iſſued an edition. To this, neither portrait nor title were annexed. On Baſan's death, in 1797, the plates were returned to Holland, when the ‘Society of Friends of Art’ at Oberyſſel prepared a new collective iſſue along with a title and table of contents. The plates were printed off in blue and red to the diſguſt of all perſons of good taſte. Viewed as impreſſions merely, however, thoſe publiſhed by the widow Jean at Paris during the ſecond decade of the preſent century are certainly the worſt. It makes conſiderable difference to ſome of the works of Oſtade whether they are ſeen in fine or only in ſecond-rate impreſſions. La tendreſſe champêtre (B. 11) is quite another thing in ſuch an impreſſion as may be ſeen in the Britiſh Muſeum, and in one as generally met with. In the latter all the fine work in the face of the woman has vaniſhed.

Oſtade is one of thoſe maſters whoſe every piece may be deſired, and it may be adviſable for the novice in this inſtance to trouble himſelf ſlightly about different ſtates. We particulariſe the following works as being good examples of the Maſter. La Famille (B. 46) is often conſidered as his *chef d'œuvre*, but preference is given by others to Le Goûter (B. 50). The Hurdy-Gurdy Player (B. 8) is referred to by Mr. Hamerton as a marked example of a careful rendering of the folds of dreſs. The Walking Couple (B. 24), and Three Groteſque figures (B. 28), are good examples of Oſtade's more fine and delicate work. In the Goſſips (B. 12), and Mother and Children (B. 14), there is much character and expreſſion, as likewiſe in the Man examining an Empty Bottle (B. 15). In the Pig-Killers (B. 41), a curious night effect, with artificial light, may be ſeen; while the Spectacle-Seller (B. 29), and the Violin-Player (B. 45), are general favourites. Mr. Hamerton recommends a young etcher to ſtudy the Buſt of an old Peaſant with a pointed Cap, and the Smoker in an Oval. But we might cite nearly every one of Oſtade's etchings as poſſeſſing ſome ſpecial attraction.

His pieces are often ſigned ‘A. V. Oſtade,’ ſometimes they are marked with a monogram formed by the capitals A and V by the ſide of which is a ſmaller O, 

Numerous and deceptive copies of Oſtade's etchings are in the market. Of theſe copies, thoſe of Deuchar are very good, but they are moſtly ſigned with his name.

The collection of Oſtade's works in the Britiſh Muſeum is a very fine one, and well worthy of ſtudy. The ſtudent cannot do better than ſupplement the article on Oſtade in Bartſch (vol. i.) with that of Nagler (Bibl. 48, vol. i. n. 1464), and that of Weigel (Bibl. 95, p. 46).

CORNELIS BEGA. Born, Haarlem, 1620; died, Haarlem, 1664.

(Bartſch, vol. v. p. 223.)

This maſter, when judged of through fine impreſſions of his works, muſt be admitted to have been a great proficient in the uſe of the needle, and ſecond to Oſtade only in the ſpirit and character of his deſigns. Some of Bega's etchings are worthy of Oſtade himſelf, though there may not be any work of the former equal to La Famille or Le Goûter of Oſtade. In examining the valuable ſeries of Dutch etchings in the British Muſeum the amateur cannot fail of being ſtruck by the force and beauty with which Bega there appears. Although his contraſt of light and ſhade is ſometimes harſh, more middle tones being deſirable, his chiaroſcuro is often fine, and there is much nature and eaſe in his compoſitions.

Weigel alludes to 38 pieces by the maſter. Of theſe B. 11, 13, 19, 31, and 32, may be ſpecially noticed. Le Cabaret (B. 35) is alluded to by Hamerton as 'a brilliant and effective plate,' and the Femme portant la Cruche (B. 9), as being 'the moſt delicate bit of work by Bega,' with 'the dreſs very cleverly accentuated.' B. 19 has been executed entirely with the dry-point, which has been uſed likewiſe in B. 25 and 31. (Weigel, Bibl. 95, p. 281.)

CORNELIS DUSART (or DU SART). Born, Haarlem, 1665; died, Haarlem, 1704;

(Bartſch, vol. v. p. 465.)

Was a pupil of A. van Oſtade, and etched about ſixteen pieces of much ſpirit and humour, with a very effective needle. His Dancing Dog (B. 11), and the dark ſtate of the Violin-Player (B. 15), are very able works. The variations of this latter piece in the Britiſh Muſeum Cabinet ſhould be ſtudied. His largeſt plate is B. 16, or the Village Feſtival. B. 5, 7, and 10, may be ſpecifically referred to. Du Sart's engravings in mezzotinto are more numerous than his etchings. (Weigel, p. 333.)

There exiſt ſeveral pieces on which either the name or the cypher of DAVID TENIERS exiſts. Some may be fairly conſidered the actual work of either the father or ſon, who bear this name. Of others it is difficult to ſay to whom they really belong, for C. Boel and F. van den Wyngaerde, not to ſpeak of other contemporaries, copied both the pictures and etchings of the two Teniers, to which copies they frequently attached the names of the original artiſts. Theſe Teniers prints may be at firſt paſſed by, as may likewiſe the works of KAREL DE MOOR, who etched a few pieces in a delicate and clever manner.

PAULUS POTTER. Born, Enkhuizen, 1625; died, Amſterdam, 1654.

(Bartſch, vol. i. p. 39.)

With this well-known name we introduce thoſe etchers who have excelled in the repreſentation of the lower animals. Among theſe artiſts Paulus Potter is pre-eminent for the ſpirit and general truthfulneſs of his deſigns, but his technic does not ſtand ſo high in the eſtimation of ſome critics as it does in that of others.

Mr. Hamerton remarks of the artiſt that—

> 'his art was never much more than a very brilliant copyiſm of facts—he was quite unaffected, exceedingly clear and accurate in handling—he etched with ſpirit, but was deficient in freedom, and did not ſketch—his weakneſs in comprehenſive ſketching and want of imagination diſqualify him for a place in the firſt rank.'

M. Galichon's criticiſm is the following:—

> 'If the perfection of the drawing and ſtriking truthfulneſs of the character of the animals of Paul Potter juſtly ſurpriſe, we are bound to praiſe alſo the wonderful ability with which the maſter has managed his needle. In his etchings Potter has known how to vary with infinite art his ſtrokes ſo as to portray different kinds of plants and the ſlighteſt variations in the hairy coats of his animals. The hair on the cheeks tufts

together, on the brow it frizzles and ſeparates, forms furrows on the neck, ſtraightens along the ſpine, turns back on the belly, and hangs in long thick tufts on the thighs. The thiſtles and plants which deck the foreground, the oaks and trees limiting the horizon, evince a dexterity of hand rarely to be met with in engravings executed by painters.' (Gaz. des Beaux-Arts, 1866, vol. xxi. p. 372.)

There are not more than twenty pieces that can be aſcribed to this Maſter. There are others often allotted him, but which ſome perſons think are the work of JAN VISSCHER.

The ſignature 'P. Potter,' or 'Paulus Potter,' with a date, is on his pieces. Concerning this engraver, Bryan, as well as Weigel, Bibl. 95, p. 4, ſhould be conſulted.

NICOLAAS BERCHEM (or CLAAS PIETERSZOON BERGHEM).

Born, Haarlem, 1624; died, Haarlem, 1683.

(Bartſch, vol. v. p. 247.)

Some of the etchings of this artiſt are extremely beautiful, and as compoſitions have more in them than have the deſigns of any other etchers of animals, with the exception of Karel du Jardin. The atmoſphere and light in ſome of Berchem's pieces are captivating. Hamerton allows that he has a certain firmneſs and preciſion with the point, a certain neatneſs and elegance of feeling, while his ſhadows are exceedingly tranſparent, and his reflections bright, but he does not conſider Berchem a great etcher, though 'he had abſolute manual ſkill.'

Between fifty and ſixty pieces are known of the maſter, ſome of which are ſcarce, and when in fine condition, command high prices. Several of his prints were iſſued in ſets; of theſe, one ſet is known as the Milk-maid's Book; another as the Woman's Book; and a third as the Man's Book; from their title-pages bearing ſuch figures on them. The Bag-pipe Player (B. 4); the Flute Player (B. 6); the Shepherd by the Fountain (B. 8); and the Head of a Goat (B. 19), may be quoted as characteriſtic examples of the maſter. With reference to his true name and the ſignatures on his pieces, Nagler (vol. i. n. 1794, 1795, and vol. iv. n. 2337) ſhould be conſulted.

Factitious copies of Berchem's prints are not uncommon, and care ſhould be taken not to confound Jan Viſſcher's works with thoſe of Berchem. It is but fair to add, however, that the prints of Viſſcher are often admirable productions. (Weigel, Bibl. 95, p. 293.)

KAREL DU JARDIN. Born, Amſterdam, 1635; died, Venice, 1678;

(Bartſch, vol. i. p. 161.)

Was an eminent pupil of N. Berchem and Paulus Potter. His compoſitions of Landſcapes and Animals have charms, beyond ſuch as the repreſentation of cows, ſheep, and horſes only can beſtow. Some of his etchings are admirable little bits, ſhowing refined taſte, delicate manipulation, and drawing power. But K. du Jardin does not pleaſe everybody. Mr. Hamerton refuſes to conſider him a good etcher, becauſe 'he could not ſketch well,' his chiaroſcuro is aſſerted to be weak, and his work deſtitute of local colour.

'Karl Dujardin is one of thoſe artiſts who whilſt enjoying a great reputation amongſt the claſs of connoiſſeurs who never work from nature, retain ſlighter hold on our admiration when our judgment has been fortified by much practical ſtudy.' (Hamerton, Bibl. 27, p. 102.)

We confeſs to having much predilection for the etchings of Karel du Jardin, in which we find traces of the ſame poetry and refinement that we meet with in Both, Swanevelt, and Claude, due, in his caſe as in theirs, to reſidence and work in Italy.

Karel du Jardin has left more than fifty etchings, ſome of which are landſcapes, others landſcapes with cattle, and ſome are animal pieces alone. The latter are, as remarked by Bartſch, characteriſed in their forms, attitudes, and movements, with ſtriking truthfulneſs. 'K. Du Jardin,' with a date, is on moſt of the pieces. The latter are to be met with in four different ſtates. In the firſt ſtate the prints are not numbered and are without the addreſs of any publiſher. In the ſecond, the addreſſes of Falk and Schenk have been added; in the third theſe addreſſes have been effaced, while in a fourth ſtate ten of the pieces have been reduced in ſize, moſt of the plates ſeveral times retouched, the impreſſions being much deteriorated. Occaſionally as much money has been given for a ſingle piece *before the number* as would purchaſe the entire ſet of fifty etchings after the numbers have been added. Copies of ſeveral prints exiſt by I. v. d. Does and S. Graenicher. (Weigel, Bibl. 95, p. 22.)

ADRIAAN VAN DE VELDE. Born, Amſterdam, 1639; died, 1672;

(Bartſch, vol. i. p. 211.)

Holds a good poſition as an etcher of animals. He engraved a few other pieces alſo. About twenty-five works are attributed to him. They are uſually marked either with the initials **A.V.V.** f., or A. V. Velde, and a date. (Weigel, Bibl. 95, p. 26.)

JOHANN HEINRICH ROOS. Born, Otterdorf (Lower Rhine), 1631; died, Frankfurt, 1685.

(Bartſch, vol. i. p. 131.)

Belonging to the German School, was another able etcher of animals, and remarkable for the good treatment of his light and ſhade. Roos is conſidered to have rendered the wool of ſheep and the hair of goats more truthfully than any other maſter. The pretty backgrounds and landſcape acceſſories to his groups of animals, have combined to render the etchings of Roos much ſought for in fine condition by collectors. Between forty and fifty pieces of this maſter are to be met with. Many of them were iſſued in ſets having the author's name, etc., on a title-page; others and ſingle etchings have occaſionally 'H. Roos f.' on them.

In addition to the maſters already mentioned, reference may be made to the names of MARC DE BYE, PETER DE LAER, DIRK or THIERRY STOOP, as their owners were able etchers of animals;

but our limits forbid dwelling on them, and oblige us to paſs to the landſcape-etchers *par excellence*, of whom we ſpeak firſt of—

CLAUDE GELLÉE (or CLAUDE LE LORRAIN or DE LORRAINE).
Born, Chamagne, 1600; died, Rome, 1678-1682.

(Robert-Dumeſnil, Bibl. 62, vol. i.)*

Rather more than one hundred years ago, thus wrote Mr. Gilpin,—

> 'The etchings of Claude de Lorraine are below his character. His execution is bad, and there is dirtineſs in it which diſpleaſes; his trees are heavy, his lights ſeldom well maſſed, and his diſtances only ſometimes obſerved,' while 'Perelle has great merit.'

Were Mr. Gilpin living and believed what he once ſaid we ſhould pity him from the bottom of our heart. Our creed is different. It is this, that in the whole range of etching not lovelier works can be found than ſome of the creations of the needle of Claude Gellée de Lorraine. We differ *in toto* to Mr. Wilſon, when he ſays (Catalogue of an Amateur, p. 253) that Claude's etchings 'are by no means ſo abundant in talent as we ſhould expect from ſo great a maſter.' We aſſert that one of them, Le Bouvier (R.-D. 8), ſtands almoſt peerleſs and alone; it is unſurpaſſed, it is perfectly delicious, it is the quinteſſence of beauty. It ſtands in the ſame rank for excellence as Dürer's Adam and Eve, L. v. Leyden's David playing before Saul, Rembrandt's Chriſt healing the Sick, and other maſter-pieces.

As we look on it we are led from the admiration of the creating technic—conſummate and refined though it be, and eſſential in its character to the production of the whole—into worſhip of the general loveLineſs of the compoſition. Go, we ſay to the young iconophiliſt, on ſome warm ſunny day when body and mind are inclined to languor and repoſe, and the feelings attuned to a quiet idyllic poetry, and look upon the chief 'Le Bouvier' in the Britiſh Muſeum. If you are not delighted as we have been, we can only pity you, as we do Mr. Gilpin. Paſs from this maſter-piece of beauty to the Dance under the Trees (R.-D. 10); to the Dance by the Lake (R.-D. 6); to the Setting Sun (R.-D. 15); and to the Abduction of Europa (R.-D. 22). Theſe pieces too you will find to be 'jewels of the firſt water.' Turn to thoſe in which the Sun is Setting over the Sea, and you feel at once,—

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* See likewiſe the reviſed article on Claude, by M. G. Dupleſſis, in vol. xi. of 'Le Peintre-Graveur Français.' Paris, 1871. M. Dupleſſis' article was baſed on notes, &c., confided to him by M. E. Meaume, who contributed a memoir of the artiſt which precedes M. Dupleſſis' reviſion.

> 'O'er the huſhed deep the yellow beam he throws,
> Gilds the green wave that trembles as it glows;
> On old Ægina's peak and Hydra's iſle,
> The God of Gladneſs ſheds his parting ſmile.'

Should it not be the good fortune of the ſtudent to early know Claude, aſſociated with the advantages which a firſt-rate cabinet alone can offer, let him beware of being miſled, and deeming our praiſes unwarranted. He may be aſſured Claude is as we ſay he is—a prince among princes. But the collector may very likely remain unprovided with the truth, ſhould he form a judgment from every-day impreſſions only of the Maſter. To learn what Claude did, firſt-claſs proofs of his works muſt be ſtudied; theſe of ſome half-dozen of his etchings are—perfection. Others of his pieces are very beautiful indeed—a few are not anything beyond the common. The later modern impreſſions from retouched plates, and the worn-out older proofs, give but a faint idea of the lovelineſs of ſome of Claude's creations.

Unfortunately good early impreſſions of his works are ſcarce, and command high prices. Wealthy collectors of Claude's works—ſince all are comparatively ſmall in ſize—are often not ſatisfied with one ſpecimen only of the ſame 'ſtate,' but will revel in two, or even more, to ſhow the influence which ſequence of iſſue and condition have on the beauties of the maſter.

Claude is one whoſe works the ſtudent ſhould be adviſed to examine under the guidance of an experienced and taſteful connoiſſeur. M. Charles Blanc remarks of Claude that he was *par excellence* the maſter who—

'knew how to unite *ſtyle* to etching. . . . His powers extended to landſcape only it is true, but by a wondrous tranſpoſition Claude brought down the ideal to realities; the landſcapes he has etched being ſtriking without *bizarrerie*, attractive without diſorder. The heavens are pure, the earth happy and ſmiling, and ſhould the ſea be perceptible, it is calm, radiant, ſcarcely trembling to the evening breeze. In the prints of Claude, even when the acid eats away the acanthus of a broken column, or the remains of a ruined bridge, the ideal ſtill predominates over the pictureſque, and dignity continues to be found where it was unexpected.' (Grammaire des Arts du Deſſin.)

Mr. Hamerton, allowing that Claude had wonderful tenderneſs in handling, and great power in obtaining delicate tones with very beautiful gradations, is of opinion that—

'his ſuperiority as an etcher is chiefly a technical ſuperiority; he could lay a ſhade more delicately and with more perfect gradation than any other etcher of landſcape; he could reach rare effects of tranſparency, and there is an ineffable tenderneſs in his handling.'—'Add to theſe qualities a certain freedom and ſpirit in his lines, which ſerved him well in near maſſes of foliage, and a ſingularly perfect tonality in one or two remarkable plates, and you have the grounds of his immortality as an etcher. He was great in this ſenſe, but not great in range of intellectual perception, and his genius at the beſt is ſomewhat feminine. He has left a few unimportant and weak etchings, but he has alſo left half-a-dozen maſterpieces which the ſevereſt criticiſm muſt reſpect. One merit of his is not common in his modern ſucceſſors—the extreme modeſty of his ſtyle; no etcher was ever leſs anxious to produce an impreſſion of cleverneſs, and his only object ſeems to have been the ſimple rendering of his ideas. He ſincerely loved beauty and grace, and tried innocently for theſe, till his touch became gentler than that of a child's fingers, yet ſo accompliſhed that the ſtubborn copper was careſſed, as it were, into a willing obedience.'

It ſhould be borne in mind that though a Frenchman by birth, Claude's entire art hiſtory is linked with an Italian life and education, ſince he went to Rome when not more than fourteen years of age.

Forty-four pieces are known to have been etched by the Maſter. There is alſo a doubtful piece, the Payſage au deſſinateur, aſcribed to him by ſome. Of theſe pieces twenty-four are broader than they are long: twelve belong to a ſeries known as the 'Feux d'Artifice,' and four are ſimply *griffonemens*. In the cabinet of the Britiſh Muſeum there are ſix copies from the Miſeries of War, by Callot, which, on the authority of the late Keeper, Mr. Carpenter, have been attributed to Claude. But according to Dupleſſis they are certainly not by him, and ſhould be unheſitatingly rejected from all catalogues of Claude's works. When the author was examining theſe copies one day Mr. Fagan of the Print Department juſtly obſerved to him, that although the treatment of the foliage reminded one of ſome of Claude's eſſays, yet the drawing of the figures was ſurely too good for him.

Of moſt of Claude's chief pieces from two to five ſtates exiſt, ſome of which are very rare. He is one of the few maſters—along with Van Dyck and Oſtade—of whom the novice ſhould be allowed to early commence taking *ſtates* into account, as much intrinſic beauty, inſtead of mere curioſity, here depends on earlineſs of impreſſion. Several of the pieces have the artiſt's name in full on them; others have CL. I., or ſome ſuch abbreviation; the remainder are without mark. To about half the number a date is attached, ranging from 1630 to 1662. In the firſt volume of Robert-Dumeſnil (Bibl. 62) may be found plates giving full explanation of Claude's various ſignatures, and of the marginal or border-lines of his engravings.

Following the analyſis of Meaume, we may obſerve that there are two kinds of *numbers* to be ſeen on Claude's etchings. The earlier numerals are to be found on the left margins. They are rather large in ſize, and of the character of the ſeventeenth century. Though often ſuppoſed to have been engraved on the plates during the lifetime of the Maſter, there are reaſons for thinking that they may have been added after his death, in order to the arrangement of the plates in a ſeries. However this may have been, the numbers are not conſecutive, are not preſent on all the plates, and the character is large and ſimilar to that which may be noticed on certain prints of Domenique Barrière. Hence it is not unlikely that the ſeries in queſtion may have included pieces by Barrière or by others, as well as certain etchings by Claude. At an after-period, the prints already bearing numbers on the left margins and others without them, received them engraved in very ſmall numerals, on the lower margin, cloſe to the etched border-line;

the number in the left margin, when it exiſted, being allowed to remain. This later numeration was executed, it is ſuppoſed, in England, during the eighteenth century, after the plates had left the hands of Janinèt, the print-dealer of the Place Maubert.

In the inſcription on the lower margin the number is followed almoſt always by a page-mark, ſhowing that the impreſſions in ſuch ſtate were intended to accompany a text, which, however, never appeared. This diſtinction between the larger and ſmaller numbers ſhould be borne in mind, in order that not any miſtake ſhould ariſe in interpreting the phraſe 'before the number' met with in catalogues, and which is meant to imply an early impreſſion. If ſuch holds good as regards the large numeral of the lateral and left margin, it is quite the reverſe as reſpects the ſmall numeral of the lower edge. Though the preſence of the latter be always an indication of a comparatively modern impreſſion, its abſence is in no wiſe proof of an early one, ſince more than a century elapſed ſometimes between the biting-in of the plate and the addition to it of the ſmall numeral on the lower margin. The pieces R.-D., 4, 8, 10, 16, 17, 18, 19, 20, 23, 24, have not any numbers on the lower edges.

Impreſſions which have been worked off on paper, having a *fleur-de-lis* as water-mark, are not to be recommended. Some recent, and in part, very fair impreſſions, appeared during the preſent century under the following title: 'A collection of original etchings, conſiſting of 7 original plates by Rembrandt, 6 after Rembrandt by Vivares, 25 original plates by Claude (Lorrain), 1660, etc.,—200 plates. Price, ten guineas. London, printed by J. Kay, Welbeck Street, Cavendiſh Square.' 1826, fol.

In the Britiſh Muſeum collection is one of the three rare early impreſſions of the Bouvier (R.-D. 8), before any number and inſcription. It is extremely beautiful. Another example is at Paris. There is alſo an early proof having the larger number—third ſtate—likewiſe very fine. A later impreſſion may be ſeen, too, in which the *Etude d'une Scène de Brigands* (R.-D., D. 41) has been worked off on the ſame ſheet with the Bouvier, immediately above the latter piece. The ſketches of animals in R.-D., D. 41, are not preſent, the paper not extending beyond the Brigand Scene.

A counter proof, before number and inſcription—firſt ſtate—of the Bouvier, is likewiſe in the ſame cabinet.

The Dance under the Trees (R.-D. 10), may be ſeen (as above) to perfection in four impreſſions. This piece is with us a great favourite.

The Soleil Couchant (R.-D. 15) is ſaid by Dupleſſis to have been intended by the artiſt as an effect of a *Riſing* Sun. It is conſidered by many to be Claude's *chef d'œuvre* rather than the Bouvier. A beautiful impreſſion before number and addreſs is in the B. M. cabinet. It is ſo ſoft and hazy in the diſtance, and yet ſo intenſely luminous, that when looking on it you feel at once the enchantment of Claude in—

> 'Clothing the palpable and the familiar
> With golden exhalations like the dawn.'

The two upright pieces—Three Goats (R.-D., D. 26), Four Goats (R.-D., D., 27), originally formed one engraving, an impreſſion of which is in the Britiſh Muſeum. The plate was afterwards divided perpendicularly through one of the butting and one of the recumbent animals.

There are twelve pieces known as the *Feux d'Artifice*, which, as we now find them, are engravings detached from a book ſpecially prepared for the Spaniſh Ambaſſador at Rome, in 1637. The title of the work is *Deſcripcion—de las fieſtas que el Sr. Marques de Caſtelrodrigo Embajador de Eſpaña—celebro en eſta Corte a la nueva del election de Ferdinando III, de Auſtria, Rey de Romanos. Hecha por Miguel Bermudez de Caſtro—en Roma—por Franciſco Caballo* MDCXXXVII.—*con licencia de los Superiores.* (See M. F. del Tal. in Gaz. des Beaux-Arts, vol. xi., p. 225. 1861.)

With the exception of the pieces of the *Feux d'Artifice*, we would adviſe the collector to ſecure every Claude he can meet with of good ſtate and ſatisfactory condition. The words of Robert-Dumeſnil ſhould be remembered, viz. :—

> 'All the prints engraved by this maſter belong to the chief ornaments of the beſt choſen collections. They are ſought after with avidity, and good impreſſions are rare. Theſe latter alone teſtify to the power of

Claude, and are like diamonds, poſſeſſion of which is diſputed by amateurs at prices often exceedingly high.'

At Baron Marochetti's ſale, in 1868, the Campo Vaccino ſold for 10*l.* 10*s.*; at Sotheby's in 1874, the firſt ſtate realiſed 23*l.* At the diſpoſal of the cabinet of the Rev. E. Goddard, in 1867, the Setting Sun brought 17*l.*, and the Herd advancing in Stormy Weather, 12*l.* In 1871, at Meſſrs. Sotheby's, a fair Le Bouvier realiſed above 20*l.*; 30*l.* are often aſked for a more choice impreſſion. Very ſelect examples of Claude's finer pieces at a ſale of the cabinet of a well-known collector will command much higher prices than thoſe juſt mentioned; 60*l.* have been given for a ſingle print.

In parting from this admirable maſter, it may be ſtated that a French engraver once reſident in Rome—Dominique Barrière—engraved with the point five or ſix plates after the compoſitions of Claude Gellée, which are ſometimes regarded by the inexperienced as the etchings of Claude himſelf, or as copies by D. Barrière of his etchings.

JAN BOTH; Born, Utrecht, 1610; died, Utrecht, 1650;

(Bartſch, vol. v. p. 201;)

Was a Dutchman by birth, but worked in Italy, producing a few landſcapes in ſo maſterly and pictureſque a ſtyle as to make us regret he did not leave more examples of the power of his needle.

Throughout the etchings of J. Both, a truly graceful and Italian feeling predominates; in ſome of them the gradations of light and ſhade, the diſtances, and the ſoft, ſunny luminoſity of the atmoſphere are particularly agreeable. The amateur can look upon the works of this maſter always with pleaſure.

Jan Both worked with and was much attached to his brother Andries, who etched a few pieces of groteſque character. Concerning both maſters Weigel, Bibl. 95, p. 276, ſhould be referred to.

HERMANN VAN SWANEVELT. Born, Woerden, 1620; died, Rome, 1690.

(Bartſch, vol. ii. p. 249.)

This maſter, while at Rome, became a pupil of Claude Gellée, according to ſome authorities. He is one whoſe works often glow with Italian ſunſhine in a dreamy ſort of atmoſphere, and expreſs much grace and tenderneſs both of ſubject and technic.

Bartſch deſcribes 116 pieces repreſenting landſcapes with figures 'in which the ſites, the largeneſs of the forms, the arrangement of the light and ſhade, and the treatment of the foliage, are equally admirable.' Many of theſe pieces are of extreme finiſh, and to Swanevelt we are indebted for ſeveral of the moſt beautiful etchings which are to be found in the portfolios of the collector. Notwithſtanding our liking for Swanevelt, we muſt confeſs, however, to feeling ſomewhat of ſameneſs of effect and execution when going through his works. His ſoftneſs becomes ſometimes cloying, and there is an occaſional woollineſs of texture which diſpleaſes. Neverthelеſs ſome of Swanevelt's pieces, *e.g.*, thoſe of the Satyrs, are truly gems.

This maſter was thought more of formerly than now, which does not ſay much for the taſte of modern collectors (Weigel, Bibl. 95, p. 82).

ANTONI WATERLOO. Born, Utrecht, 1618; died, Utrecht, —— ?

(Bartſch, vol. ii. p. 3.)

One of the beſt known and moſt eſteemed of landſcape-etchers. Unlike the artiſts juſt referred to, Waterloo never left Holland, and the majority of his pieces are artiſtic and poetic tranſlations of the environs of his native town. In a few of his works, however, he is entirely imaginative, the ſcenery repreſented being rocky and roughly foliaged, and the figures introduced having reference to ſcriptural topics or mythologic legends. Waterloo's favourite ſubjects were woody ſcenes, pools, and ſtreams, bound in by banks of foliage. He has but few diſtances, and his plane is rarely flattened. In execution he is a maſter of tree and foliage, but wanting in breadth of light and ſhade. From his lights being ſo much ſcattered, and his parts, *i.e.* foliage, being ſmall, his pieces frequently look ſpotted, wiry, or frittered away.

As an engraver, Waterloo carried out a particular method of work, for the details of which the ſecond volume of Bartſch ſhould be conſulted. More than 150 pages of this are taken up with the conſideration of the prints of the artiſt, to whom 136 pieces, and one doubtful one, are aſcribed. Weigel and Smith have carefully ſearched for and regiſtered different ſtates and varieties. Waterloo is ſo good and important a maſter that the collector ſhould ſtudy the article on him in Bryan's Dictionary, in addition to that in Bartſch, and the digeſt in Weigel, Bibl. 95, p. 70.

There are ſome collectors who have a ſpecial liking for Waterloo, and procure everything of his they can find; but with all his excellencies and charms it muſt be the fate of many perſons to experience a monotony, both of ſubject and technic, by the time they have examined a third of his works. We would adviſe that of his ſmaller pieces a few only be procured, and that the compoſitions from the Old Teſtament (B. 131–136), the landſcapes with mythological ſubjects (B. 125–130), and the ſet of ſix landſcapes with figures (B. 119–124), be ſought for. The ſmaller Waterloos are common and reaſonable in coſt, but ſome of the larger ſcriptural pieces are relatively unfrequent and higher priced. Agar conſoled by the Angel (B. 132), Elijah fed by Ravens (B. 136), Pan and Syrinx (B. 128), and the Mill (B. 119), are choice examples of the maſter.

Numerous impreſſions from the retouched plates are in the market; they are thick, heavy, and black in effect, yet liable to deceive the inexperienced. On the other hand, proofs from worn-out plates, with all the more delicate etching work gone, and the harſh marks of the graver predominating, have to be guarded againſt. This drawback is not an uncommon one in later impreſſions of the works of other Dutch etchers than Waterloo, who about the ſame time began to accentuate parts of their etching with the burin. True it is, as Dupleſſis obſerves,—

> 'nothing is eaſier than to revivify a too-ſlightly indicated or tender line by means of the burin. But after a plate thus treated has been printed

from for ſome time, the etched work and more highly executed parts diſappear from the worn metal, while the lines of the burin retain their importance, or rather ſhow it in an exaggerated degree.' (Bibl. 22, p. 130.)

JACOB RUISDAEL (or J. RUYSDAEL, or J. RUISDAAL). Born, Haarlem, according to ſome 1625, others 1635* ; died, Haarlem, 1681.

(Bartſch, vol. i. p. 309.)

Of the ten etchings left us by this eminent painter, an example or two are well worthy a place in the cabinet. Ruiſdael's work is very peculiar, and unlike the technic of any other Dutch etcher. Some critics praiſe it, others ſpeak of it with diſparagement. Ruiſdael's etchings, and thoſe of Gaſpar Pouſſin (Dughet), are thought more highly of on the Continent than at preſent they are thought of here. Hamerton places the former artiſt as regards technic in the fifth or ſixth rank, while Bartſch, Strutt, and Bryan locate him much higher. Dupleſſis in particular praiſes the works of Ruiſdael, affirming that—

> 'he has produced etchings aſſuredly worthy of as much eſteem and favour as are his paintings. His etchings are treated in a free manner, and are ſketched with remarkable knowledge and deciſion. No one before Ruiſdael had indicated with more truthful a line the forms of trees, nor marked out with more neatneſs foliage, and theſe things he did without ever falling into confuſion or muddle. His light is wiſely diſtributed, freely brightening up the different planes ſtruck by the ſun ; and a like care, intelligence, and truthfulneſs, are ſhown in the treatment of the ſhadows.' (Bibl. 22, p. 126.)

The Little Bridge (B. 1), the Field edged with Trees (B. 5), or the Travellers (B. 4), may be ſelected. (Weigel, Bibl. 95, p. 39.)

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* See the *Globe* newſpaper for April 12, 1876.

ALDERT VAN EVERDINGEN. Born, Alkmaer, 1621; died, Alkmaer, 1675.

(Bartſch, vol. ii. p. 157. Drugulin, Bibl. 86.)

The works of this engraver are favourites with many. His technic, though totally different to that of Ruiſdael, is equally characteriſtic, as are alſo many of his pieces of ſub-Alpine ſcenery. There cannot be any miſtaking Everdingen's prints for thoſe of any other maſter when once his ſtyles of execution and ſubject have become known. A full deſcription of his works—more than 160 in number, including the illuſtrations to 'Reynier le Renard' (B. p. 220)—may be found in the ſecond volume of Bartſch.

Good impreſſions of Everdingen's landſcapes are by no means common. The plates were ſoon reworked on by other perſons, who often added ſkies with the burin, executed in parallel lines.

F. E. WEIROTTER (1730-1773) is too recent to detain us, but we may ſay, with Mr. Hamerton, that he 'attained remarkable truth of tonality which is not common, and he attained it by quite ſimple means.'

'Weirotter riſes in one's eſtimation as time goes on, which is the beſt proof of ſubſtantial qualities in an artiſt.'

REINIER ZEEMAN (or REMY NOOMS). Born, Amſterdam, 1612, where he was living in 1656; died, ——?

(Bartſch, vol. v. p. 123.)

One of the beſt Dutch etchers of marine ſubjects. He was an able painter alſo, and much eſteemed in his own country. He is ſtated to have been a ſailor in his youth, and afterwards to have viſited Pruſſia, France and England.

'The practice of ſome etchers of the Dutch ſchool may be uſeful as an example of ſimplicity of treatment, and Zeeman eſpecially is an excellent inſtance of this. I am far from wiſhing to ſet him up as a great etcher; he never was great, but he worked on clear and ſimple principles from which he never departed.' (Hamerton, p. 120.)

Weigel records 177 pieces by this maſter, but ſome are doubtful. (Bibl. 95, p. 247.)

LUDOLPH BAKHUIZEN (or L. BACKHUYSEN). Born, Emden, 1631; died, Amſterdam, 1709.

This much-eſteemed painter when ſeventy years old took in hand the etching-needle and produced ſixteen or ſeventeen pieces of marine incident, ſome of which are of very free and pictorial character.

The article on Bakhuizen by Nagler, vol. iv. n. 955, ſhould be referred to, as well as that in Weigel's Supplement, Bibl. 95, p. 197.

Many other etchers of variable excellence may be found mentioned in the firſt five volumes of Bartſch (Bibl. 2), and in the ſupplement to them by Weigel, Bibl. 95. To theſe maſters attention may be paid by the ſtudent at a future period.

CHAPTER XIV.

ON THE 'MANIÈRE CRIBLÉE,' OR ENGRAVING IN THE LARGE 'DOTTED MANNER.'

(E.—Dotted Prints.)

THE hiſtory of the Northern Schools of Engraving would be incomplete were we to paſs by in ſilence a peculiar mode of work, and certain ſtrange-looking prints, the produce of it, which illuſtrated for a ſhort period the art of engraving in Germany. The prints themſelves are as uncommon as they are curious, and though not very eaſy to obtain will be ſure to attract the notice of the collector by the facſimiles he may meet with, and the remarks of modern writers on ancient prints. The engravings to which alluſion is now made are ſo diſtinct in technic and general character that they could not fairly be ranked under any diviſion of the ſubject already diſcuſſed ; we have hence alluded to them ſeparately. They have been termed prints in 'the dotted or abraded manner,'* in 'the ſtyle of the Mazarin Crucifixion,'† in *la manière criblée*,‡ *en travail interraſile*,§ *en manière de Bernard Milnet*,‖ *von geſchrotener Arbeit*,¶ and *Schrotblätter*. The proceſs has been deſignated *opus interraſile*.

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* From the dotted or honeycombed appearance, the more typical pieces exhibit.

† From a fine ſpecimen of the work found paſted within the cover of a copy of the Mazarin Bible.

‡ From the numerous little dots or ſpots reſembling the holes or riddling of a ſieve.

§ From the mode of engraving being ſuppoſed to reſemble that technic deſcribed by the earlieſt known writer on the arts of the middle ages—the Monk Theophilus—in his *Diverſarum Artium Schedula.* In it he writes *De opere interraſili* (from *interradere*) and *de opera punctili.* (See MM. de l'Eſcalopier, Renouvier, Hymans.)

‖ From an aſſumed worker in the particular proceſs.

¶ From the cutting of the plates or blocks ſimulating a gnawed or indented manner

Theſe curious prints have received in recent years only particular attention, for though alluded to by De Murr, Zani, and Dibdin, it is to Ducheſne, Dupleſſis, the Delabordes, Paſſavant, Weigel, Renouvier, and Hymans, that we are indebted for much of our knowledge concerning them. As it is neceſſary for the proper underſtanding of what is to follow that the reader ſhould have before him ſeveral illuſtrations of the ſtyle under diſcuſſion, we ſhall give references to a few works in which either facſimiles or reduced copies are given of prints in the large ‘dotted manner.’ Such works are, *e. g.*, the Illuſtrated London News, April 20, 1844; Dibdin's Tour in France and Germany, 1ſt ed. 2nd and 3rd volumes, Documents, etc., de la Bibliothèque de Belgique, 1864, par M. H. Hymans (Bibl. 19, 2 liv.); Ottley's Inquiry concerning the Invention of Printing, edited by Berjeau (Bibl. 52); Weigel's Drucker-Kunſt (Bibl. 70); Delaborde in Gazette des Beaux-Arts, before mentioned (vol. i. p. 30); Sale Catalogue of the Weigel Collection; Lacroix's Arts au Moyen-Age (Bibl. 41).

On firſt view theſe prints ſimply ſurpriſe and puzzle the iconophiliſt. Careful inſpection ſhows that they illuſtrate a mode of engraving in which the ſubject is worked out with a varied combination of dots, lines, and ſcratches, detaching themſelves white from a black ground, aſſiſted by lines and ſcratches detaching themſelves black from a white ground.

The longer we look the more inclined are we to believe that the ground of the original plate has remained for the greater part in *relief* as it were, and has been inked, and that the white forms or the dots and lines have been cut in *intaglio*, kept free of ink, and ſo appear white off black in the impreſſion. But in other parts it would ſeem that the ground has been kept clean or uninked, and the cut or intagliated lines and ſcratches have been inked and appear black off white as in ordinary copper-plate impreſſions. Where the inked or black *ground* appears to give the forms, the plate or block may be ſaid to have been engraved in relief or *en taille d'épargne;* but where the inked intagliated *lines* or *ſcratches* indicate them, it muſt have been engraved *en*

—*zu ſchroten.* ‘Von geſchrotener Arbeit’ was a term firſt uſed by Paul Beham in his Catalogue of 1618, in reſpect to ſome prints of the date 1440, but of the exact characters of which nothing definite is known by modern writers. (See Bartſch, vol. xiii. p. 6.)

creux. This ſtrange mixture of work and effects gives riſe, as M. Hymans obſerves, 'to a combination more ſingular than agreeable.' The draperies are frequently ornamented—

> 'with little points or dots of various ſizes which imitate embroidery with pearls and the ſilks of church hangings; or with ſtars, oblong granules, etc., punched out over very fine hatchings or from the background, the lights being graduated towards the ſhadows by the removal of the metal. The reſult is a particular play of ornamentation, and of light and ſhade which is not devoid of a certain charm, though this method of work cannot pretend to occupy a diſtinguiſhed place as an object of art.' (Paſſ. vol. i. p. 84.)

According to Dupleſſis (Bibl. 21), theſe 'dotted prints,' or prints in the *manière criblée*, may be ſeparated into three claſſes; firſt, into one in which the technic conſiſts of dots only; ſecondly, into a claſs in which it conſiſts of dots and lines; and thirdly, where it is made up of various kinds of work, dots, lines, ſcratches, hatching, etc. Theſe prints were often coloured, but generally in rather a partial and negligent way.

The queſtion ſoon ariſes in the mind of the obſerver, viz. Are theſe engravings impreſſions from metal plates or from blocks of wood? The thickneſs of the contour lines of the extremities and features, the coarſeneſs of the hair, the numerous white points detached from a dark ground, incline at firſt to the belief that they are from wood-blocks or engravings *en taille d'épargne.* But on examining other portions, ſuch as the enfloriation of the parquetted ground plane, the diapered or chequered background, etc., we perceive a delicacy of work and line which at the period theſe engravings were produced, the burin alone could execute. But, as if ſtill further to puzzle us, occaſionally—

> 'the figure, or even the whole ſubject repreſented by the artiſt, including the materials and acceſſories of the background—as in the Saint Chriſtopher of the Munich Collection—appears as if ſharply ſtanding out from the paper, and often having a framework ſeparately executed, the whole recalling from its general appearance the pictures of the early maſters in which the gold grounds ſerve to relieve the ſubjects.' (Hymans, Bibl. 19, 2 liv.)

The majority of the Continental writers regard theſe prints as produced from plates of metal, but we believe that in this country the opinion ſtill held by many is that of Dibdin and Chatto, viz. that they are wood-engravings. The latter, referring to the Saint Bernardin, remarks that it—

> 'is executed in a curious manner, the engraver wiſhing to expreſs more than mere outline has reduced the *black* by cutting out a number of ſmall circular ſpots which give the cut the appearance of having been printed from a block that had been honeycombed by worms.'

Believing that the dotted prints generally met with are proofs from metal plates as ſhown by the vigour of the impreſſions, the meagreneſs of the hatchings and intagliated lines, and by other circumſtances previouſly and afterwards to be alluded to, we are yet ſure that in ſome inſtances the punctated technic was tried on wood. Paſſavant refers (vol. i. p. 95) to a print of the Laſt Judgment in the Derſchau collection, from a wood-block, which is treated in the ſame way as are the examples aſſumed to have been worked off from metal plates. On reference to this print (which we poſſeſs) we find that the drapery of God the Father, and part of that of Chriſt, are treated *en manière criblée*, and that the impreſſion is from wood. But was this the uſual practice? We think not, but agree with Paſſavant, Renouvier, Hymans, Delaborde, and others, that nearly all the dotted prints known are from metal, and from plates formed of a metal or alloy ſofter than ordinary copper. Dupleſſis ('Hiſtoire,' &c.) has ſuggeſted that this metal may have been ſilver, but the correctneſs of which ſuggeſtion, from the ſize of the pieces and other circumſtances, we doubt. If it be the fact, as Firmin Didot and Paſſavant aſſert, that many of the prints illuſtrating the 'Books of Hours' of Verard and Voſtre, are proofs from metal plates, and as we know for certain that ſuch is the caſe in a '**Libre d'Heures**' of **Jehan du pre** before referred to (vol. i. p. 83), a mode of work was therein adopted, which in part approaches ſome of the technic involved in *la manière criblée*. This portion of the ſubject we diſmiſs for the moment, however, to allude to the period of time when the dotted prints were produced.

Were we to regard imperfect drawing, ſtiff forms, comparative coarſeneſs of line in the features and extremities, as evidence of antiquity, then the dotted prints would deſerve to rank with the earlieſt productions of the engraver's art. But becauſe a work is bad it is not neceſſarily old, and ſuch is the caſe, we believe, with the prints under conſideration, which were the efforts of inferior artiſts at a comparatively late period, and not thoſe of repreſentative men of a very early time. Such is not the opinion held by one or two good authorities however; they would aſſign a more primitive origin to the works in queſtion, baſing their views—on the one hand—on the craft-ſource, if it may be ſo termed, from which the prints were derived; and on the other hand, on certain dates with which it has been aſſumed, the latter were intimately connected. For the moment let us obſerve that it is doubtful if we have a dotted print of a date anterior to 1450. M. Weigel—it muſt be allowed a good authority—ſuppoſed Nos. 322 and 323 of his ſale catalogue (1872), to have been executed between 1425 and 1450, and Paſſavant ſtates that the oldeſt examples which have reached us 'reſemble in ſtyle that of the engraving on wood of the Saint Chriſtopher of Buxheim of 1423, and appear to belong to the ſame epoch.' On the other hand, M. Hymans remarks in alluſion to the Saint Barbara of the Bruſſels Collection,—

> 'If we examine the ſtyle of the ornamentation, the floriation of the crown which the Saint has on, and particularly the character of the drapery, we become perſuaded that we are much nearer the end than the beginning of the fifteenth century.'

If appeal be made to other circumſtances inſtead of to ſtyle, work, and theory, it muſt be admitted that the earlieſt actually dated piece we have bears 1474 on it. This is the often-quoted Sanctus Bernardinus of the Paris Cabinet. Here the Saint is repreſented as if preaching, holding in his right hand the Bleſſed Sacrament, on which is the ſacred cypher ihs, and in his left a tablet bearing the words, *Vide lege dulce nomen.* Above his head is a ſcroll having on it, *Ihesus ſemper ſit in ore meo.* The words are abbreviated in both inſtances. Below are five lines of text with the date. A facſimile may be found in Ottley (Bibl. 52, p. 194). It is right to mention, however, that ſome perſons have read the date 1414, and others 1454. But if 1474 be correct, which we think it is, then we have here a print, 'one of the moſt imperfect which is to be ſeen,' produced more than half a century after the earlieſt dated engraving in relief. Though conſidering it very doubtful if we have any dotted print ranking with the Saint Chriſtopher, or even with the Sancta Maria of the Maſter 𝔓 1451[*]—aſſuming this date to be genuine—we hold that the *craft-ſource* from which theſe engravings originated and their peculiar technic, date much further back than the periods above implied, and the time of the actual execution of the pieces which have come down to us.

In the firſt place, be it remarked, that if after attentive ſtudy of ſome of the dotted prints reference be made to the deſcription given by Theophilus (M. de l'Eſcalopier's tranſlation) of the methods adopted by the goldſmiths and others of his day in producing the *opus interraſile* and the *opus punctile* by means of ſpecial inſtruments deſtined reſpectively to perforate and punctate the metal, we ſhall be ſtruck with the analogy between the reſults which apparently muſt have been produced, and thoſe exhibited to us in the *travail criblé*. In the ſecond place, we know that plates worked upon at the time and in the manner deſcribed by Theophilus were not intended to be printed from, but to be uſed as ornamental plates on ſmall articles of furniture or to be placed on the covers of illuminated books and miſſals after ſuch plates had been gilt, or gilt upon the relief parts while the portions in intaglio received enamel. Now, on referring to the dotted prints, we occaſionally find evidence that the plates from which ſome of them were printed were not originally intended to yield impreſſions, for had they been, the inſcriptions would not have appeared in *reverſe* on the proofs, nor would the perſonages be made to perform actions with the left hand which are almoſt univerſally repreſented as being undertaken with the right. Further, certain marks and traces may be found at the corners of ſome prints, which lead to the belief that the original plates had been faſtened by nails, or ſuſpended from ſomething, by way of decoration.

'The plates engraved *en manière criblée* might equally ſerve for ornamenting a reliquary, ſince we obſerve the apoſtles uſually placed two and two below an arch ſupported by columns, and their names in the impreſſion, written in a reverſe way, within the *aureola*, while a Latin inſcription of two lines reverſed exiſts beneath. The Dreſden cabinet poſſeſſes two ſuch impreſſions, Saint John the Evangeliſt and Saint James the Greater, along with Saint Thomas and Saint James the Leſſer, in 8vo.' (Paſſ. i. p. 91.)

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[*] Vol. i. pp. 49, 288.

By examination of ſuch impreſſions as exiſt, a very fair notion may be formed of what the effect of the original plates would have been as ornaments when the parts in relief had been gilt, and thoſe *en creux*, filled with coloured enamel, or ſome dark ſubſtance. That other plates, engraved in the dotted ſtyle, were produced with a probability, if not actual intention, of their being printed from, muſt be conceded from the inſcriptions and actions not being in reverſe. Still it ſhould be borne in mind that the inſcriptions and actions are not always in agreement with each other; for, according to Weigel, there is a *ſchrotblatt* in the Munich Cabinet, in which Chriſt is bleſſing with the left hand, while the inſcription reads in the right way.

The concluſion to which the above conſiderations and others our limits forbid us entering on, lead is, that the plates which produced the dotted prints were the works not of the true artiſt-engravers, but of the goldſmiths and ornamental metal-workers of the time. They may be ſaid to have generally belonged to the ſame claſs of engraving in intent and purpoſe as the Italian *nielli*, though their technic and ſize differed from the latter; the former more nearly approached in all reſpects the *opus interraſile* and *opus punctile* of Theophilus.

Though the 'dotted prints' were firſt produced during the ſecond half of the fifteenth century, they are yet intimately linked —if what has been ſtated be correct—to far earlier efforts of the goldſmith's art, and thus by their anceſtral hiſtory precede by centuries of potential, if not actual, exiſtence, the earlieſt dated prints either from metal or from wood. Who was the firſt ornamental worker on metal—the Italian *niellatore* or the German *goldſchmied*, and who firſt produced impreſſions from plates not intended to be printed from, may be open queſtions to remain long unanſwered.

Certain impreſſions to be met with in cabinets have been worked off in modern times from ſuch ornamental plates as have been deſcribed. Before us is now lying, *e. g.*, an impreſſion taken at the end of the laſt century from a votive tablet of Abbot Ludwig, executed by the goldſmith Wolfgang, in 1477, and found in Augſburg ſhortly before the impreſſion was printed off. Thus within the keeping of the goldſmith and ornamental metal chaſer was ſlumbering a power ſeemingly ever ready to burſt forth in vigour if only the initial movement could be beſtowed.

'The goldſmith alone,' writes M. Delaborde, 'whether monk or ſecular, had by him all the requiſites for producing impreſſions; the plate of metal, iron inſtruments, blackened oil for cleanſing and proving his work, the burniſhers applicable to rubbing-off a proof, even the paper which had ſerved for tracing the drawing. Add to this very favourable combination, that the craftſman in queſtion was well placed for appreciating the advantage of having his work proved as it progreſſed, and we perceive the diſcovery of working off impreſſions to have been poſſible at any moment, and ſerviceable to him who might meet with it without having ſought it.' ('La Plus Ancienne Gravure du Cabinet des Eſtampes de la Bibliothèque Royale, eſt-elle ancienne?')

M. Hymans, referring to the views of M. Delaborde, obſerves that the latter—

'is quite correct in his opinion, and the diſcovery of printing, as being ever ready to the goldſmiths of old, is now ſufficiently demonſtrated. In illuſtration, we may remark, that ſome years back, when the celebrated *corona luminaria* given to the Cathedral of Aix-la-Chapelle by Frederick Barbaroſſa, was taken down to receive ſome indiſpenſable repairs, the idea was conceived of taking off impreſſions of the ſixteen engravings ornamenting the faces of the *corona*. The reſult of the operation was the production of engravings as if from copperplates (of great value and high artiſtic excellence) executed in the twelfth century, and, according to all probability, by two different hands.* Already at this early period then, and perhaps before, there were *engravers* who were forced to remain goldſmiths ſince the art of taking off impreſſions was as yet unknown.' (Hymans, Bibl. 19. See alſo Paſſ., vol. i. p. 352.)

It has been already ſhown that it is a prevalent opinion that the art of taking off impreſſions from wood-blocks engraved in relief preceded the faculty of acquiring them from metal plates. But reaſons were alſo given for thinking (ſee vol. i. p. 73) that not a few *incunabula*, generally ſuppoſed to be woodcuts, are in reality impreſſions from metal plates engraved in relief. In conformity with his views regarding the old goldſmiths, M. Léon Delaborde maintained (L'Artiſte, 1839, p. 113) that the firſt impreſſions *muſt* have proceeded from engravers on metal, that the ſtyle of the engraving was in *relief*, and that engraving in relief on metal far more ſurely gave riſe to the diſcovery of typographic impreſſion than did the xylographic proceſs uſually aſſerted to have led to it. As to the particular technic of which proofs were firſt taken, M. Delaborde pronounced in favour of the *manière criblée*. He believed that among the goldſmiths working in the Pays-bas, or the Rhine Provinces, ſeveral muſt have printed off '*des eſtampes criblées*' at the beginning of the fifteenth century, and that the woodcuts, uſually deſcribed by iconographiſts as the more early of the *incunabula* of the art of engraving, were in reality but the reſults of a reform of, or the products of an art already modified. Theſe, after all only more or leſs ſpecious conjectures of the ſenior Delaborde, M. Henri Delaborde has ſought to juſtify in a memoir in the Gazette des Beaux-Arts for 1869, to which we have before alluded (vol. i. p. 30). He has endeavoured to prove that the Pariſian collection poſſeſſes two prints *en criblée* which were certainly executed by the year 1406. Circumſtances obliged us to diſcuſs the validity of the opinions of M. Henri Delaborde, and the judgment arrived was—not proven. It is unneceſſary therefore to dilate here upon the matter, and ſhall ſimply refer the reader to what has been already ſtated, and which may properly ſupplement theſe obſervations.

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* Full details connected with this intereſting ſubject may be found in Dr. Bock's work—'Der Kronleuchter Kaiſers Friedrich Barbaroſſa im Karolingiſchen Münſter zu Aachen. Leipzig, 1864.'

That a clear and full knowledge of the exact mode of execution of the *manière criblée* is yet a *deſideratum* we candidly admit in the face of what we have already ſtated. Neverthelefs we believe we are ſo far right in maintaining,—firſt, that it was generally practiſed on metal plates; ſecondly, that the engraving was both in relief and intaglio, according to circumſtances; thirdly, that the larger 'dots' were punched out of the metal, and the ſmaller ones indented, but not to complete perforation, or at any rate that all the punctiform technic was in intaglio, and did not receive ink; fourthly, that narrow lined forms or contours indicated in the impreſſion by black detaching itſelf from a white ground, were often from relief-engraving on the metal; fifthly, that narrow lined engraved work and hatchings, indicating texture and ſhadow rather than forms, in the impreſſion, were from work in intaglio ; ſixthly, that the peculiar effects produced by the admixture of engraving *en creux* and *en taille d'épargne* were added to and varied by the removal of the ink in certain parts before printing.

All doubt as to the practice of engraving a metal plate both in relief and in intaglio has been ſet at reſt ſince the publication by M. Hymans of an impreſſion—now by our ſide—taken actually from an ancient copper-plate engraved in this twofold manner, at preſent in the poſſeſſion of M. Aug. de Bruyne, a Mechlin archæologiſt. It repreſents the Trinity attended by the patron Saints of the Shoemakers and Cobblers. The plate originally belonged, it is ſuppoſed, to a confraternity of the Trade, impreſſions from which metal were wont to be diſtributed to the members of the Aſſociation.

> ' In this plate the lines of the features, the rays encircling the heads of the ſaints, the folds of the drapery, in a word, everything which marks form, is in relief as in engraving on wood ; but elſewhere *la taille douce* has been made to contribute largely and give to the impreſſion the appearance of white lines on a black ground.'

M. de Bruyne has an impreſſion from another plate likewiſe executed in the ſame manner, and—it is believed—by the ſame engraver. At the lower part of this piece may be read *ex bethania p*[ro] *pe Mechliniam tradit*[ur] *preſſa.* The convent of Bethany here referred to, the firſt founded convent for women in the Seignory of Malines, had its origin in 1421. If, writes M. Hymans,—

> ' we ſeek to diſcover the reaſons which led the artiſt to employ ſo long and difficult a procedure, and further, one ſo reſtricted in its means of expreſſion as the prints of M. de Bruyne teſtify, we can ſuppoſe them only to have been the neceſſities of a *tirage conſidérable*, and the deſire to diminiſh the wear and tear of the plate. This ſyſtem of engraving in relief on metal had beſides the advantage of being able to yield impreſſions after a very ſimple manner. A ſtroke of a mallet would ſuffice to produce a proof, and the *tirage* not neceſſitating any preparation, could be reſumed

and relinquiſhed according to the demands of the time.' (Hymans, Bibl. 19.)

Connected with the preſent ſubject may be found ſome remarks in a previous chapter, to which reference ſhould be made, as likewiſe to Paſſavant, vol. i. p. 100, and the firſt vol. of the Bibliophile Illuſtré for 1862, p. 168.

M. Dupleſſis is of opinion that the engraver practiſing the *manière criblée* began his work by covering the plates with dots. Such may have been the caſe in ſome inſtances, but aſſuredly not in all, ſince the dots are often ſyſtematically graduated in ſize, etc., according to the ſpirit of a fold of drapery and the force of the light and ſhade. We are ſatisfied that in many inſtances the forms muſt have been indicated on the metal in a lined manner, previous to the execution of the dots.

It would be difficult to ſay how many of theſe dotted prints have been catalogued, perhaps 300 may be known. The Weigel collection contained 78, ſeveral of which are now in the Britiſh Muſeum. The Munich cabinet is, we believe, the richeſt in ſpecimens, nearly all of which were obtained from ſuppreſſed convents. They were found paſted inſide book-covers, or inſerted in MSS. Of the greater number of dotted prints, only ſingle or unique impreſſions are known ; not many may be found repeated as imperfect or inexact tranſcripts of each other, and fewer ſtill as exact repetitions, even in the Munich collection. The ſubjects uſually treated are pious ones, or ſuch as have ſome connexion with religion. Exceptions occur, however, ſatirical and profane topics being met with. It is the rule likewiſe that the dotted prints occur iſolated, *i. e.* unconnected with xylographic and typographic text. They themſelves frequently bear inſcriptions of greater or leſs length, and have been occaſionally inſerted in MS. volumes. This latter circumſtance is exceptional.

A few—very few—inſtances are known of books illuſtrated with dotted prints. According to Paſſavant there is an unique copy of the 'Seven Joys of Mary,' in the Munich Library, which contains eight ſuch pieces, in union with a German text printed from movable type. There is alſo a 'Paſſion of Jeſus' in German text, with twenty dotted prints, this work being apparently a ſupplement to the previous one.* As the form of the letters in theſe examples has much reſemblance to the type uſed by Albert Pfiſter of Bamberg, both the text and the illuſtrations have been aſſumed to have ſprung from the School of Franconia, between the years 1450 and 1460; all moſt gratuitous aſſumptions in the opinion of Renouvier. Another 'Paſſion,' of eight leaves, with eight prints and text, was in the Weigel collection, and is now in our National Muſeum. Each leaf is printed on one ſide, and has a dotted print on the other; this work has been already alluded to, vol. i. p. 34. One or two more ſeparate pieces are deſcribed by Weigel as having printed text aſſociated with them, and Renouvier ſtates there is a copy of the 'Matin de la Vierge,' printed at Barcelona in 1516, which is ornamented with five prints in the dotted manner, which are decidedly of Spaniſh origin. In the Weigel Cabinet was the laſt leaf from the table of contents of a Spaniſh edition of the letters of Saint Jerome, printed at Valencia in 1520, having on its *verſo* an impreſſion from a *geſchrotenen Tafel*, while on the *recto* was printed *tabla de la preſente obra*, *Fo.* viii. The plate, as well as the type, had been, according to Weigel, taken by German printers to Spain; the reaſon for ſo thinking may be found in this writer's Auction Catalogue. The latter iconophiliſt deſcribes alſo a 'Paſſion' of ſix leaves of the third quarter of the fifteenth century, in which xylographic text accompanies dotted illuſtrations:—

> 'This union of dotted work and xylography is very remarkable, ſince it is at once apparent that the latter had not been uſed at the ſame time for both cut and text. The form of the letters is that of a very clear curſive text, ſuch as may be ſeen in the "Biblia Pauperum" of Walthern and Hürning, and in the "Defens. virginitatis Mariæ."'

In the firſt volume of the Bibliophile Illuſtré (p. 168) is an account of a 'Horologium Devotionis,' printed at Cologne by J. Landen towards the end of the fifteenth century, illuſtrated with twenty-ſix 'gravures ſur métal genre criblé.' A copy of one of the acts of devotion—the Aſcenſion—accompanies the deſcription.

That by far the greater number of theſe engravings which are known are of German origin, we think, is clear, though to what local ſchool of Germany they belong is not determinable. They have been aſcribed by ſome to the ſchool of Upper Germany, while others have traced affinities between them and the works of the maſters of the ſchools of Cologne and of the Lower Rhine. But MM. Ducheſne and Dupleſſis are diſpoſed to refer them to France as their birthplace, the latter remarking in his 'Hiſtoire' (Bibl. 21, p. 55):—

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* See Dibdin's 'Bibliographical Tour,' vol. iii. p. 280, firſt edition.

> 'This ſtyle of engraving, by reaſon of its analogy with miniature work, appears to us quite French in character. In no other country do we find prints engraved by means of this proceſs, and the wood-engravings which ornament the *Livres d'Heures* alone can be ſaid to approach them, and in theſe it is only the ground which is *criblé*.'

The affinity above alluded to between the dotted proceſs and miniature work is maintained by M. Renouvier alſo, who is of opinion that the *criblé* and *gaufré* grounds of the interraſile engravings repreſent the gilt grounds of the illuminators and painters.

The French engravers ſoon diſcovered apparently that the *manière criblée* could not be ſo advantageouſly employed in ſhading figures as in giving a certain richneſs and effect to the ground behind them and to ſurrounding acceſſories.

Not anything is known as to the actual authors of the dotted plates. On a very few only of the impreſſions are marks to be found, and to whom or to what they refer we know not. Ducheſne thought that the names **Bernhardinus Milnet** were to be read on a piece—the Virgin and Child—in the Paris Cabinet. A reproduction of this print, originally obtained by Mr. Hill at Frankfurt in 1818, is given in Ottley's Hiſtory of Printing, edited by Berjeau (Bibl. 52). On another piece—a Laſt Judgment—in the ſame collection a ſmall ſhield with a Gothic **h** on it is preſent. This print has been aſſumed to have been the work of the Maſter of the Paris 'Sanctus Bernhardinus,' and both pieces conſidered to prove the French origin of the *manière criblée*. But the former print was found near Mainz, and the words which M. Ducheſne reads 'Bernhardinus Milnet' on the other piece are only an enigma to others.

'According to the inſcription which Léon de Laborde has reproduced in *facſimile* the name is thus written, bernhardinus milnit. It would be difficult to give any ſatisfactory interpretation of the latter word, but it is evident from the way in which the firſt word is written, viz. with an h, and the termination nit of the ſecond, that the print itſelf is far more likely to be of German than of French origin.' (Paſſ. vol. i. p. 89. Ottley, Bibl. 52. p. 197.)

T. O. Weigel, commenting on this print (Bibl. 70, vol. ii. p. 259), obſerves :—

'The facſimiles given by L. Delaborde and Ottley do not agree in every reſpect; nevertheleſs, the firſt word which has not a point to the i, is probably correctly read as *bernhardinus*, while the ſecond word can ſcarcely be defined with ſurety judging from the facſimiles. The forms aſſumed to imply an *m* repreſent equally well ccc, and the mark which has been taken for an *n* may juſt as likely mean v, ſo that if the ſtroke before the *l* and the form at the end of the original word are not oppoſed to it, the whole might be read as *cccclvu*. Neither point nor ſtroke above any letter exiſts in the original.'

Renouvier ſuggeſts that the inſcription in queſtion is perhaps nothing more than the end of a legend having reference to the ſingular favour which Saint Bernard, *mellifluus Doctor*, had received from Our Lady (a favour referred to in other Gothic prints where we obſerve the Saint), *Virginis ubere inſtar filius paſtus*, according to the expreſſion of Paquot. The word *milnit* has alſo been read as implying *minuavit*, or *illuminavit*.

The almoſt ſudden diſappearance of the dotted prints at the end of the fifteenth century, or beginning of the ſixteenth, is as remarkable and obſcure in its ſignificance as is their commencement.

The Britiſh Muſeum has now a fine collection of all the three varieties recogniſed by Dupleſſis, and one ſufficient to prove that the dotted proceſs was not confined to the *atelier* of a ſingle maſter, and was practiſed over a period probably of ſeventy years. Under the foſtering care of the preſent obliging Keeper, Mr. Reid, the cabinet has lately been enriched by ſome good additions from the Weigel treaſury, among which we would particularly refer to the Fight between Huſband and Wife (deſcribed by Paſſ. vol. i.

p. 95) as an uncommon choice of ſubject (not being religious), and important, as ſhowing that the black outline of the female figure, detached from a white ground, muſt have been printed from engraving in relief, as the paper is deeply indented from the face backwards. The black ground of the inſcription muſt have been likewiſe in relief, and the white letters in intaglio. (W. Coll. 398.)

The Saint Sebaſtian (W. Coll. 385) ſhows the white forms to have been from relief. The Saint Barbara (W. Coll. 362) is evidently the ſame as the Bruſſels piece given by Hymans (op. cit.), with the addition of a border in our own example. This Saint Barbara, and alſo the Saint Dorothea (W. Coll. 363), in the Britiſh Muſeum, are intereſting, as ſhowing that occaſionally a certain amount of artiſtic feeling and elegance could be thrown into the work. The ſame may be ſaid of the Saint Catherine of Alexandria, which has alſo an elaborate, coloured, and highly decorative border, reſembling miniature, or rather enamel work.

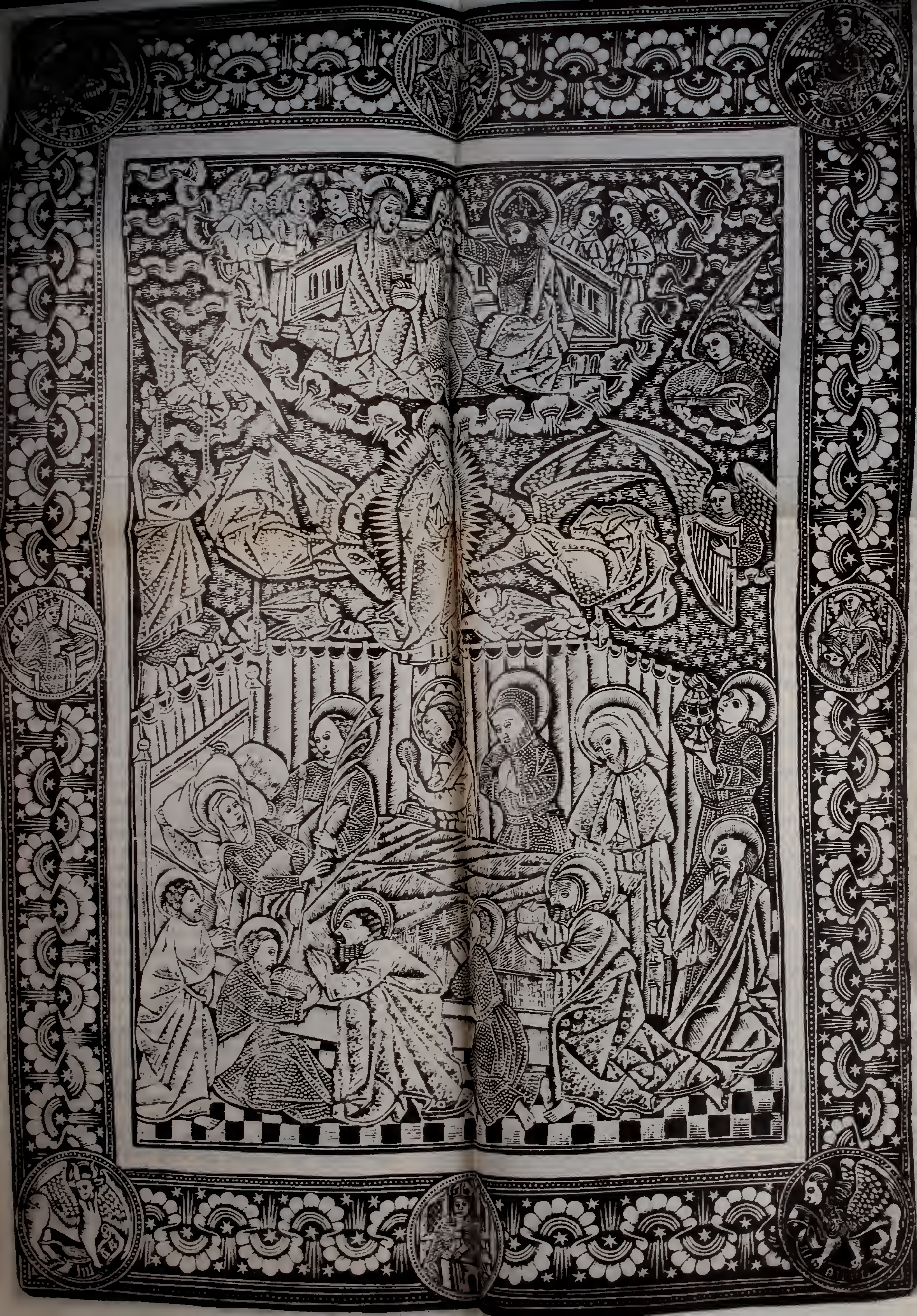
In the Britiſh Muſeum collection is the renowned Crucifixion (ſomewhat damaged at its border), with inſcriptions and partially coloured, to which are appended the following remarks:—

> 'An impreſſion of this print was ſold at Mr. Ottley's ſale in May 1837. It was purchaſed by White for 10*l.* The following notice is attached: "This very ſingular print is executed in a remarkable dotted manner, having the appearance of being executed on a ſoft metal, although evidently on wood." It was diſcovered paſted on the inſide cover of the celebrated vellum copy of the Mazarin Bible, formerly Mr. Nichol's of Pall Mall, and was purchaſed at the ſale of his collection by Mr. Britton for Sir John Soane, who afterwards relinquiſhed it to Mr. Ottley.'

A detailed account of this engraving, and of another which accompanied it may be found in Bibl. 52, p. 195.

Following this dotted piece in the Britiſh Muſeum cabinet is a 'heliograph' copy of a ſimilar Crucifixion in the collection of M. le Baron Edmond de Rothſchild, the coſt of the original to the latter having been 100*l.* The Rothſchild Crucifixion is, we think, a copy from the Mazarin one, and as a copy it is pretty exact ſo far as the general deſign is concerned, but in ſome details it varies, as was firſt pointed out to us by Mr. Reid. When the technic is cloſely regarded, the Rothſchild piece may be ſeen to be in the whole management of the work coarſer and leſs careful than is the Britiſh Muſeum example. Evidently two different details of manipulation have been followed. The Mazarin Crucifixion, which is 16 inches high by 10¼ inches wide, is purely black-outlined and dotted, having in ſome of the drapery-forms both black and white lines, but the ſcratching, fraying, and hatching-work, and that which looks as if done with a kind of *roulette*, are very limited and confined to ſome parts (women's drapery and back of horſe) towards the bottom of the print, on the left hand. In the Rothſchild piece there is, on the contrary, abundance of theſe details of manipulation; they are almoſt everywhere mixed up with the imperfectly executed dotted work. In the copy of the Mazarin Bible, in which the large Crucifixion was found, there was alſo another dotted print—Chriſt praying in the Garden. It is worthy of remark, that of the latter piece which was only half of the dimenſions of the Crucifixion, two impreſſions were inſerted, a circumſtance dwelt on by Ottley, as ſhowing that theſe engravings were printed and ſold at Mainz contemporaneouſly with the publication of this Bible. (Bibl. 52, p. 194.) With theſe Crucifixions we may include a Maſs of Saint Gregory and a Death of the Virgin, as being the largeſt pieces in the *manière criblée* we have ſeen. Photographs of theſe latter pieces along with their framework or borders are given in the preſent volume by permiſſion of Henry Huth, Eſq., in whoſe poſſeſſion theſe prints now are. They meaſure with the decorative borders fully 13¾ inches in height, by 10 inches in breadth—the borders being an inch and a quarter wide. One print is an Indulgence repreſenting the 'Maſs of St. Gregory,' with the following inſcription (as we read it) in ſix lines below, the letters being detached white off a black ground.

Notum sit ombus [omnibus] pro ut invenitur in cermonys [ceremoniis] quod dn̄s [dominus] nr̄ [noſter] ihs [iheſus] crīs [chriſtus] aparuit semel in specie ignis sub effigie pietatis beato gregorio doctori magnifico celebranti super altare ihrlm [ieruſalem] in mente missae agias [?] qui devocione motus concessit ombus [omnibus] verae peni-


s marcus

tentibus et confessis quatuorden [decem] milia anorū [annorum] de vera indulgēcia [indulgencia] et multi alii addlarūt [?] q'snt [quorum ſunt] xx^{ti} milia et septem ani [anni] 36 dies dicentibus genibꝫ flexis quinqs [quinquies] paternoster et Ave maria coram ymagine pietatis et oronibs [orationibus] seq'nbs [ſequentibus ?].

On the other piece is repreſented at the lower portion the 'Death of the Virgin,' above which is the 'Mater Incoronata.' The ornamental border is ſimilar in both prints. At the angles are circular medallions containing emblematic figures of the four Evangeliſts, and between theſe centrally in the border are other medallions containing three-quarter ſeated figures of a Pope, St. Jerome, and two Biſhops. Theſe noteworthy pieces have hitherto remained undeſcribed. They were fixed inſide the covers of a 'Biblia Sacra Latina, etc., Nurembergiæ Coberger, 1478,' purchaſed by Mr. F. S. Ellis at the ſale of the Perkins Library in 1873. From the character of the technic theſe prints may be conſidered as of the middle period of the ſtyle now under conſideration.

Another piece to which attention may be directed is a Chriſt on the Croſs with the Virgin and Saint John (in conventional ſtyle), having a back-ground in a large coarſe irregular 'dotted' manner; but a back-ground only in this technic, the ground-plane and the reſt of the piece being in the manner of ordinary engraving. The work appears as a tranſitional effort from ordinary technic to the *manière criblée*. In the Chriſt adored by a Monk (from the Weigel collection, 444) may be ſeen the tranſition from ordinary engraving *en creux* on copper to *ſchrotblatt* work. In concluding this ſubject, we may refer to an Ecce Homo, having a full inſcription around it; to a Chriſt after His Reſurrection, much coloured; a Saint Francis receiving the Stigmata, and to a Saint Jerome, as deſerving attention. Theſe latter pieces are in the Britiſh Muſeum along with the others before mentioned.

NEGATIVE IMPRESSIONS.—In ordinary engraving, both on metal and wood, the artiſt follows, as we have ſeen, exactly oppoſite methods, in order to obtain a like reſult, viz. the reproduction of a given deſign by printing in black on a white ground. To Paſſavant (vol. i. p. 101), and in particular to Hymans (Documents, &c. Bibl. 19), we ſtand indebted for drawing attention to certain ancient prints which exhibit the reverſe of this principle —prints in which the deſign detaches itſelf white from a black ground. Theſe engravings have been called by M. Hymans 'negative impreſſions.'

Such impreſſions, according to this writer, are not to be regarded as the reſults of a ſpecial branch of engraving on metal, as are thoſe in the *manière criblée*, but ſimply as anomalies due to the deſire or fancy of the printer to leave the deſigning lines of the artiſt perfectly intact. To effect this, the ſurface only of the plate was inked with the roller, the intagliate lines being left untouched. Hence the latter would work off white from a black ground.

The reverſe way of printing intagliate lines has been followed in the caſe of wood as well as of metal engraving, or perhaps it would be more correct to ſay as reſpects the former (ſince in it all intagliate parts work off white), that intagliate lines detaching themſelves white from a black ground have been made to expreſs the forms, as in the caſe of negative impreſſions from metal plates. M. Hymans gives (op. cit.) facſimiles of original ſpecimens of theſe different procedures. One of them—the Saint Benedict —in the original ſerves as a frontiſpiece to a work entitled 'Pomerium de tempore fratris Pelbarti ordinis Sancti Franciſci,' ſuppoſed to be of the fifteenth century. It is noticed alſo by Paſſavant, who maintains it to be an impreſſion from a metal plate, and not from a wood-block executed *en taille douce*, as believed by Hymans. This piece may be ſeen in the original form in the third volume of Early German Maſters in the Britiſh Muſeum. It has two dates in MS. on it, viz. 1588 and 1638.

Paſſavant makes mention of a variety of engraving or printing under the title 'Figures in Black on White Ground,' and which he ſtates to be a ſtyle that 'cauſes the figures in the form of *ſilhouettes* with white hatchings to detach themſelves from an equally white ground.'

Concerning theſe various modifications of the art we cannot too ſtrongly recommend the peruſal of M. Hymans' Memoir (Bibl. 19) and the firſt volume of Paſſavant, from p. 84 to 101 and p. 234.

Should the collector be deſirous of poſſeſſing an example of *la manière criblée*, there would be a better chance of fulfilling his deſires on the Continent than in this country. Theſe prints command a good price, the loweſt charge we have known—indeed we paid it—being 10*l.* for an example 3 inches wide by 4 inches high, and in rather poor condition. A piece about 8 inches high by 6 inches wide—a good example and in fair condition—may command from 30*l.* to 50*l.*; we have ſeen that the Rothſchild Crucifixion coſt its preſent owner 100*l.* At the Weigel ſale, in 1872, the higheſt price obtained for a *Schrotblatt* was a little above 84*l.* for the Marriage of Saint Catherine (No. 357), ſuppoſed to have been executed between 1460 and 1475. The Saint Jerome, facſimiled in Weigel's large work, brought nearly 50*l.* It is thought to have been engraved between 1450 and 1460.

CHAPTER XV.

THE SOUTHERN SCHOOLS OF ENGRAVING ON METAL.—NIELLI.*

Division II. Ordinary Metal Engraving.

F. *Southern Schools*, as illuſtrated by

α α—Nielli and the Niellatori; Finiguerra, Peregrino, and others.

IN the courſe of the previous pages it has been more than once pointed out, that from very early periods down to the Middle Ages a form of engraving on metal quite capable of being printed from under certain circumſtances, was practiſed by the gold and ſilverſmiths and ornamental metal-workers of thoſe times. A curſory examination, for inſtance, of the intagliate figures on ancient *pateræ* and analogous articles in public muſeums will ſhow that, were it not for the projecting border often ſurrounding ſuch things, and from the metal being too weak or fragile to endure the force of a preſs, they might now be uſed for yielding impreſſions on parchment and paper. Down to the beginning of the fifteenth century the work we have referred to continued to be performed by the goldſmiths and others, who, however, failed to apply it in the manner indicated, and which *we* have ſince done by way of experiment. But a few pages back reference was made to the remarkable example of printing from the engraved metal plates of early date ornamenting the *corona luminaria* preſented to the cathedral at Aix-la-Chapelle by F. Barbaroſſa and his conſort Beatrix ſome time between the years 1166 and 1170.

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* The term 'Nielli' is uſed here in its general ſignification. It has come to mean both the plates engraved for the reception of Nigellum, or in Niello, and impreſſions worked off from them on paper.

It was the caſe that, with everything ready to the purpoſe, it was not until the ſecond half of the fifteenth century had been attained, that in Italy the ornamental engravers on metal completed their labours, by making their plates yield to paper impreſſions of the deſigns wrought on them. In Germany this had already been accompliſhed,* for we have impreſſions from metal plates having on them the dates 1446 and 1451 (?); the firſt print being, according to good authority, the work of a goldſmith, the ſecond of ſtyle ſo refined, and of technic ſo comparatively free, as to incline to the belief that its author was a true artiſt, and far from being a novice in his calling. In Italy the year 1452 was reached before an engraved metal plate gave an impreſſion to paper; and it muſt be remembered that even then ſuch plate had not been engraved intentionally for that purpoſe; whereas the earlier German plates evidently were meant to be printed from. At leaſt ten years had to paſs from this time (1452) ere equivalent performances were carried out in Italy. During this decade, however, impreſſions from engraved metal plates were taken, which became the germs of the legitimate art of engraving in Italy.

In the latter country, as likewiſe in France and Germany, ſince ſimple engraved lines on a bright metallic ſurface are not very diſtinct, the ornamental workers in metal were wont to produce from a very early period a particular kind of work known in Italy as *Nigellum* and *Niello.* Its character was this:—Small plates of metal—uſually of ſilver, though other metals were employed—had deſigns of arabeſque character, or figures, and even elaborate compoſitions, engraved *en creux* on them by means of the burin. The hollows thus formed in the metal were afterwards filled in with a black matter compoſed of ſilver, copper, lead, crude ſulphur, and borax. The application of heat having cauſed this fuſible ſubſtance to melt and become firmly fixed in the hollows worked by the burin, the plate, on becoming cool, had its general ſurface or ground cleaned and poliſhed. By this proceſs the deſign engraved on the metal plate was exhibited as portrayed in dark lines on a bright ſilver ſurface. During the progreſs of ſuch work it was of courſe neceſſary for the *niellatore* to know how he had got on with his engraving, and how it would appear when finiſhed.

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* We refer only to prints marked with a date.

To obtain this knowledge he took what may be termed a proof of his work in the following way:—Before he filled in his engraving with the ſulphate of ſilver or black compound, or *nigellum*, he took a mould of his plate in moiſt clay; from this mould a caſt in melted ſulphur was procured, into the hollows or intagliate lines of which a greyiſh matter was rubbed, ſo that the deſign might become apparent and appear as it would in the original metal plate. Some writers have aſſerted, however, that it was quite unneceſſary for the *niellatori* to take proofs of their works, and that the ſulphur caſts which have reached us were not 'proofs' in the ordinary ſenſe of the term, but were made by the artiſts to be kept as memorials of their deſigns afterwards paſſing into other hands, or elſe as objects for ſtudy by their pupils. Theſe *nielli*, when worked in ſilver or gold, were employed as coſtly decorations to church plate, reliquaries, jewel-caſes, knife-handles, etc. The plates, conſequently, were always ſmall, and ſometimes truly diminutive.

According to Paſſavant the 'Gloſſary of Ducange' furniſhes us with the earlieſt reference to this peculiar work of the ſilverſmiths, for we are there told that Leodebode, in the ſeventh century, left to the cloiſter of Saint Aignan d'Orléans two ſmall gilt Marſeillaiſe cups, 'quæ habent in medio cruces niellatas.' But others have given another meaning to the term *crux niellata;* this they make ſynonymous with *croix nillée*—a term in heraldry ſignifying a particular *form* of croſs. (See Ducheſne.)

It ſhould not be forgotten that the Romans, as before remarked (vol. i. p. 2), executed a kind of work cloſely analogous to the *niello* of the later Italians.

A fragment of a *niello* in the Débruge-Dumeſnil Collection at Paris, was conſidered to have been of French origin, and of the end of the twelfth century. Very fine examples of the date 1181 ornament an Antipendium in the cloiſter of Neuburg, near Vienna; while the renowned ſacriſties of Hildeſheim can boaſt of other early examples—one having, it is ſurmiſed, been executed ſome time between the years 936 and 973.

In Italy ſpecimens of *niello* work exiſt as early as of the twelfth and thirteenth centuries. It was in this latter country, about the middle of the fifteenth century, that *niello* work was at its prime, and among the *niellatori* of repute then flouriſhing the moſt renowned of all was Maso (or more properly Tommaso) Finiguerra. He was a Florentine, and, about 1450, being then twenty-four years of age, was commiſſioned by the Corporation of Merchants of Florence to execute a ‘ Pax,’ ‘ in ſilver-gilt, enamelled and niellated,’ for the church of San Giovanni, *i.e.* the Baptiſtery of Florence. This Finiguerra did by 1452, and was paid for it, the ſame year, ſixty-ſix golden florins, one lire. The Pax in queſtion is ſuppoſed to be the one which was preſerved in the ſacriſty of San Giovanni until it was removed to the Cabinet of the Royal Gallery at Florence, where it now is. Engraved on it is a rich and beautiful compoſition repreſenting the Coronation of our Bleſſed Lady, the whole being unſurpaſſed in excellence by any contemporaneous performance.* Though not any mention is made in the archives of the guild that the Pax was to have ſuch deſign engraved on it, and thus allow of a direct and poſitive identification, the weight of authority is in favour of the belief that this Pax of the Incoronata is the one ordered of and executed by Maſo Finiguerra. C. F. von Rumohr ſought to ſhow that this Pax was the work of Matteo Dei, and not of Finiguerra. Not any confirmatory evidence of ſuch has been adduced, and we believe that M. Schuchardt of Weimar is the only art-critic who has adopted Rumohr's opinion.†

Tommaſo Finiguerra was not only the chief of the Florentine *niellatori*, but was renowned for having been the firſt to take proofs from his plates on paper, as well as in the uſual mould and ſulphur-caſt method, and as laying the baſis, however unintentionally, for the practice of true copper-plate engraving in Italy. In what way Finiguerra was led to this important procedure is not exactly known. It has been ſtated that, while cleaning a ſulphur caſt, he had the black marking of the deſign on it left by accident upon the linen he was either uſing or wearing—thus ſuggeſting to him that he might obtain a copy from the engraved plate itſelf on paper. There is another legend to the effect that, while reaching acroſs the table for one of his tools, his naked arm came into contact with ſome work, which left an outline of the deſign on his ſkin, and ſo prompted him to at once apply paper. Be this as it may, the fact is, as Baldinucci and Zani have recorded, that cloſe upon 1450 Maſo Finiguerra derived impreſſions from his *nielli* plates on paper, either from the latter being directly applied to the plates or to the ſulphur caſts obtained from them. Whichever way it was effected, this method of proof was made known to other *niellatori*, the reſult being that we have had come down to us ſeveral hundreds of theſe little ancient prints —impreſſions on paper from plates of the workers in *niello*. The account given by Vaſari—

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* An analyſis, by M. Delaborde, of this Pax and its beauties may be found in the Gaz. des Beaux-Arts, 1873, vol. vii. pp. 13–15.

† On this point ſee Weſſely, Bibl. 96. pp. 43, 44.

'Is fully confirmed by two caſts in ſulphur, and two impreſſions on paper of the "Pax" already referred to, which have been preſerved to our own day, and which ſupply further evidence in ſupport of the opinion which attributes the Pax in queſtion to Maſo Finiguerra. One of theſe impreſſions in ſulphur, which reproduces the engraving yet unfiniſhed, and which impreſſion has been damaged in ſome places, belonged to Gori, then paſſed into the poſſeſſion of the Marquis Durazzo, at Geneva, and ſhould be at preſent in the Cabinet at Turin. The other—a proof of the work when completed—emanated from the collection of the Senator Seratti, at Leghorn, and paſſing through ſeveral hands, came at length into the collection of the Britiſh Muſeum. Theſe two ſulphur caſts are very ſharp in their outline, and the deſigns *en creux* are filled with a black colouring matter. The London caſt has in the centre a hole which has been adroitly filled with maſtic, on which the deſign has been traced with the bruſh only. The two paper proofs are at Paris. One was diſcovered in 1797 by the indefatigable Zani in the Collection of Prints in that city, among which it exiſted unrecogniſed, faſtened on a ſheet having other old Italian prints on it. . . . The other proof* was found by Robert-Dumeſnil, on the 15th June, 1841, in a volume of engravings of the ſeventeenth century among the prints of Callot and Le Clerc, in the Library of the Arſenal at Paris. . . . A happy chance has preſerved for us a third proof from another original *niello* of Maſo Finiguerra. It repreſents the Virgin and Child ſeated on a throne, and ſurrounded by Angels and Holy Women. This deſign is treated in the fine artiſtic manner of the Paris proofs, and is in perfect preſervation. It belonged, in 1798, to M. Borduge, and, having afterwards paſſed through the Cabinets of Revil and Durand finally ſettled in the Albertine Collection at Vienna.' (Paſſ. i. p. 195.)

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* A miſtake, as will be ſhown preſently.

It has been diſputed—owing to a want of clearneſs in ſome parts of Vaſari's account—whether the *niellatori* applied the paper directly to the metal plate or to the ſulphur caſt. We ſide with thoſe who believe that Finiguerra and his brethren would not have taken the round-about way of employing an intermediate caſt even had it been poſſible to have done ſo. It is very doubtful whether ſuch a caſt could have ſupported the preſſure of the roller neceſſary —and actually uſed as we are told—for obtaining an impreſſion. Ottley made ſome experiments in connexion with this matter, and decided that the caſt was not able to bear it; but M. Schuchardt, of Weimar, who inſtituted ſome more recently, maintains that it could bear the neceſſary preſſure. Careful laboratory experiments, delicately conducted towards a deſired reſult, cannot be allowed to decide a queſtion of ordinary rough practical character. On this and other debated points we muſt refer for further information to the works of Ducheſne (Bibl. 20), Bartſch, Ottley, and Paſſavant.

Some Italian writers have placed the diſcovery of Finiguerra as far back as the year 1440; even Mr. Ottley was of opinion that he poſſeſſed an impreſſion from a *niello* of Finiguerra of a date not later than 1445. A few perſons have been diſpoſed to carry back the practice ſtill further than 1440; but this, according to Lanzi, is the earlieſt date likely to be true, for it was not until about that time that Roman Letters returned into general uſe, and inſcriptions are uſually found in theſe letters on Italian *nielli*. But we cannot ſafely get beyond this, viz. the earlieſt paper-proof of an Italian *niello* plate, to which we can aſſign a cloſely approximate date, is that of the famous Pax of Maſo Finiguerra, which we know was ordered in 1450, and finiſhed and paid for in 1452.

Certain pieces by Albert Dürer, viz. the Small Crucifixion (B. 23), Saint Jerome (B. 62), Judgment of Paris (B. 65), and the Saint Veronica (B. 64), are looked upon by ſome high authorities rather as *nielli* proofs than as ordinary engravings. In the firſt-mentioned very rare print the ground is all dark, the inſcription on the croſs is in reverſe, and Saint John ſtands on the left-hand ſide of the ſpectator. Tradition affirms that the ſmall round original plate, ſcarcely an inch and a half in diameter, was of pure gold, engraved as an ornament for the handle of a ſword belonging to the Emperor Maximilian. The ſword without the ornament ſtill exiſts at Vienna, it is ſtated. (Thauſing, Dürer, Geſchichte, etc., p. 339.)

In a letter written by Dürer to G. Spalatin (chaplain to Frederick the Elector), at the beginning of the year 1520, occurs the following :—

> 'I ſend my gracious lord three impreſſions of a copperplate that I have engraved, according to the deſire of my gracious Lord of Mainz. I have preſented his Electorſhip with the copper-plate and 200 impreſſions. . . . Alſo I ſend with this two engraved crucifixions. They are engraved in gold, and one is for your reverence.' (Thauſing.)

Both Bartſch and Heller fell into miſtakes concerning the genuine impreſſions of the Small Crucifixion, which have been corrected by Paſſavant (vol. iii. pp. 146–149).

It has been ſtated by the latter writer that there exiſted, in 1836, in the Cabinet at Dreſden ten proofs of *nielli*, executed in Germany, probably before the ſecond half of the fifteenth century, but that in 1858 he could not find them. The Cabinet of Munich is ſaid to poſſeſs two examples apparently of Netherlands origin, and belonging to the firſt half of the fifteenth century.*

An impreſſion from a French *niello* of the ſixteenth century, repreſenting a perpetual Kalendar, is deſcribed by Ducheſne in his 'Deſcription des Eſtampes Expoſés,' etc., No. 35, p. 21 (1855).

Paſſavant goes too far, we think, when ſtriving to ſhow that Maſo Finiguerra was indebted to Roger van der Weyden for direct inſtruction in taking his firſt impreſſions on paper from *nielli*. (Paſſ. vol. i. p. 197.) This writer is ſtrongly oppoſed to Ottley and Cumberland, for, while the latter look to Italy for both the earlieſt and beſt productions of the burin, Paſſavant finds them in the ſchools of the North.

Cellini, alluding to the method of working in *niello*, ſtates that by the year 1515 the proceſs had been almoſt abandoned in Italy. At intervals it has been ſince reſuſcitated, and at the preſent day in Ruſſia platina and ſilver ſnuff-boxes are ornamented by a proceſs having much analogy to that of the worker in niello.

The paper proofs of the *niellatori* have been found in all parts of Italy. The characters by which they are recogniſable, and which in moſt caſes ſerve to diſtinguiſh them from other engravings of the older maſters, are, according to Ducheſne—a high authority—as follows :—

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* Concerning Nielli of Germany and of the Netherlands refer to Weigel, Bibl. 70, vol. ii. pp. 412–414.

'The dimenſions of the largeſt pieces—and theſe are the "Paxs"—do not exceed four inches.* Other *nielli* are uſually of one or two inches; many medallions do not exceed ſix or eight lines, and ſome are not more even than four lines in ſize. The ground is generally black ; indeed one might ſay always ſo, were it not that ſome unfiniſhed *nielli* exhibit a white ground. There are exceptions, too, in which the niellated forms are relieved by a gilt ground, on which is engraved ſome kind of ornament in ſquares or in roſes.

'The ink with which the proofs of *nielli* plates have been worked off is frequently a little bluiſh, or rather of a grey tone. Further much *fineſſe* and extremely cloſe lines may always be ſeen in *nielli* proofs. Lanzi gives two more ſigns, but which I am far from conſidering as diſtinctive. The proof, he ſtates, is in *reverſe*, with reſpect to the plate of metal, ſo that we perceive on the left-hand ſide a Saint, who, from his importance, ſhould occupy the right, and often all the perſonages of the compoſition play muſical inſtruments or act with the left hand. Though this remark in itſelf be true, the facts it includes are not diſtinctive, for it would be neceſſary to ſee the original plate to know whether the figure be there on the right-hand or on the left-hand ſide; and as reſpects weapons and inſtruments held in the left hand, Lanzi's obſervations might apply equally to all ancient prints, ſince it was not until the end of the ſeventeenth century that uſe was made of the mirror while engraving, and which uſe became conſtant by degrees only. The other remark of Lanzi relates to the inſcriptions on the proofs being—as it were—written from right to left in reverſed letters. It is true that a print, in which an inſcription has to be read from right to left, ſhould be looked on as a proof from a *niello* plate. But the majority of *nielli* have not inſcriptions, and, moreover, I do not think we ſhould reject as doubtful thoſe proofs which, having all the other characteriſtics previouſly mentioned, yet have letters or inſcriptions in the ordinary direction of writing. It is proper to ſtate, too, that among the latter are to be found all thoſe pieces bearing one or other of the marks of Peregrino. Theſe various marks are always in the ordinary direction of writing, *i.e.* from left to right. It is true that the mark is often placed in the margin below on that portion of the metal which is beyond the engraving. It may, therefore, be concluded that theſe marks and inſcriptions have been placed on ſuch plates only from which it was intended that impreſſions ſhould be thrown off apparently for ſerving ſimply as models for pupils or goldſmiths of inferior abilities. It may be aſſumed that when the *nigellum* was applied to the ſilver plate Peregrino had this uſeleſs piece of metal removed, or if it occaſionally happened that it was preſerved, it became hidden in the joints of the ſmall ſilver diſcs which were united to form a ſingle ornament, and ſo ceaſed to be viſible. Theſe conſiderations explain half only of the difficulties exiſting, for there is yet to ſay what became of the mark , when placed in the centre of arabeſques, on the ſhields of medals, or on parts of ornaments which would not allow of its removal, as in other inſtances where it was traced outſide of the compoſition. We have likewiſe to explain what became of the inſcription **S C O F** and the initials **S C**, repeated one or other different times, and always on tablets forming integral portions of the arabeſques. It is undoubtedly permiſſible to believe that in theſe caſes the letters were effaced by the goldſmith after he had proved his plates, and before they were niellated. I am aware that ſome [ſee Paſſ. vol. v. p. 206] infer that the proofs on which inſcriptions read in the ordinary direction are not *nielli*, but engravings intended to ſerve as models. But if ſuch be the caſe—if they are not proofs of *nielli* plates—how comes it that they poſſeſs all the other diſtinctive characters? How, *e.g.*, could the pieces of Judith (nn. 21 and 22) be rejected from the *nielli* becauſe—according to Lanzi—this heroine holds her ſword in the right hand, and becauſe the inſcription on n. 21 has to be read in the ordinary direction? Further, for what purpoſe were the two holes made, which we ſee at the top of the plate, and which ſhow ſo clearly that this little diſc was intended to be fixed on ſome article of furniture, and was not meant to yield impreſſions? If theſe engravings had been made to ſerve as models they would have been multiplied in conſiderable number, yet pieces of this character are as rare as the proofs without inſcriptions, or as thoſe on which the marks are in *reverſe*. They agree, too, in other reſpects, ſuch as in their compoſition, the ſtyle of drawing, the *fineſſe* of work, the quality of impreſſion, and antiquity of paper.

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* Five inches by three and a half is the ſize of the large ſulphur caſt (of the metal plate of the 'Pax') in the Britiſh Muſeum.

'Care ſhould be taken not to confound with proofs of *nielli* thoſe numerous engravings by the German Little Maſters from Aldegrever to Theo. de Brey, as alſo thoſe publiſhed in France by Etienne de Laulne, Jacquart, Daniel Mignet, and others. The ſmall engravings executed by theſe artiſts to ſerve as patterns for jewellers and goldſmiths, generally repreſent arabeſques detaching themſelves light from a black ground as do *nielli*. They have been ſometimes adduced as examples of the latter ſtyle of work, nevertheleſs it is eaſy to recogniſe them from their vigour of tone and the quality of their paper, which latter is thick and white, as alſo from the regularity of the technic, which otherwiſe, too, has not that *fineſſe* adopted in the true *nielli*.'

Examples of *niello* work have come down to the preſent time under three forms; firſtly, as the original metal plates; ſecondly, as ſulphur caſts from plates; thirdly, as impreſſions on paper from the plates. Of theſe, ſulphur caſts are by far the more rare,—moſt probably from their fragility. Of the impreſſions on paper, modern collections exhibit different varieties. In the firſt rank are the impreſſions which were taken in ancient times from the original plates before the *nigellum* was added; in the ſecond rank come impreſſions taken more recently from plates, the engraving on which was either never filled with *nigellum* or has had the latter removed from it. Further, there exiſt modern facſimiles of ancient work, and likewiſe falſifications which are modern both in deſign and impreſſion.

'As it became known that high prices would be paid for impreſſions from Niellos, the ſpirit of ſpeculation availed itſelf of the circumſtance, and modern examples from old plates were worked off. This proceſs was eaſily effected in the caſe of ſuch plates as had never been niellated, and modern impreſſions from ſuch are common enough in the art-market. But endeavours have been made—and ſucceſsfully, as Cicognara himſelf has ſhown—to take impreſſions from plates which have received and retained the nigellum after ſuch plates have had the nigellum withdrawn by prolonged expoſure to heat. Of the famous Niello—the Adoration of the Kings—(Ducheſne, 32)—attributed to Finiguerra, ſeveral printed impreſſions have recently appeared. One of theſe in the poſſeſſion of the Berlin Muſeum, was obtained from the Durazzo Cabinet. As two other impreſſions were offered for ſale—one ſoon after the other—to the ſame inſtitution, we had an opportunity of comparing them with the Durazzo example. Much difference was perceptible; in the latter the lines were ſharp and full of colour, in the other ſpecimens the contours were uncertain, and the colour defective. We did not heſitate to regard the Berlin acquiſition as an impreſſion from the plate before it was niellated, and the other examples as impreſſions from it after the nigellum had been removed.' (Weſſely, Bibl. 96, p. 50.)

Some ſyſtematic writers on *nielli* have mixed up together in their catalogues all the varieties mentioned, with the exception of the modern falſifications. The pieces are arranged according to *ſubjects*, ſo that metal, ſulphur, and papier *nielli*, ſo to ſpeak, occupy the ſame rank and file. In the moſt complete catalogue we are acquainted with, viz. that by Paſſavant (vol. i. p. 276), the *nielli* of various ſchools are placed together.

Moſt *nielli* proofs are unique; as with prints *en manière criblée*, it is exceptional that more than one ſimilar impreſſion of a ſubject is to be found, and this holds good as regards *nielli* of the comparatively recent date of Marc Antonio Raimondi. Among the four hundred examples deſcribed by Ducheſne (Bibl. 20) in 1826, not more than thirty-nine are twice repeated, three eleven times, and four eight times repeated. The fifty-nine impreſſions deſcribed by Mr. Reid in his account of the Salamanca Collection are moſtly 'unique.' A few years back M. Alvin found twenty-nine *nielli* proofs in a MS. of the ſeventeenth century. In eight different inſtances, from two to four examples of the ſame proofs were found, but all with the exception of one piece, of which three impreſſions exiſted, had been already deſcribed as the works of Peregrino, which in the opinion of ſome writers ſhould not be regarded as true *nielli*.

Since the *niellatori* generally refrained from adding either their names or marks to their plates, and documentary evidence is ſlight and unſatisfactory, our knowledge of the authors of the pieces we poſſeſs is extremely imperfect. About the middle of the fifteenth century Milan was noted for its able *niellatori*, and the name of Caradoſſa has been recorded as that of one of its moſt reputable workmen. Jacopo Porta of Modena was alſo in repute. But Florence ſtood pre-eminent in this department.

The names of ſeveral *orfèvres-nielleurs* are given by Ducheſne (Bibl. 20, p. 20), though we know not but exceptionally which are their works. Ducheſne allots eight pieces to Maſo Finiguerra, ſixty-ſix to Peregrino, one to Danielo Arcioni, three to Matteo Dei, two to Antonio da Pollajuolo, three to Nicoletto Roſex di Modena, one to G. A. da Breſcia, four to Franceſco Raibolini, and three to Marc Antonio Raimondi. It is evident that Dupleſſis (Bibl. 22, p. 16) is ſomewhat ſceptical as to the correctneſs of the attributions to Pollajuolo, Francia, and Raimondi. Peregrino da Ceſena* before mentioned is, we believe, the only one truly authenticated who put his name and cypher on his plates, and theſe, according to ſome authorities, were not always executed for the purpoſe of being niellated, but as patterns for other engravers to follow.

The letters **P.S C O F** and **S C O F** to be obſervēd on ſome impreſſions, have been aſſumed to imply *Peregrinus ſculptor Centenſis opus fecit*, and *Sculptor Cœſenas opus fecit.* On a ſilver niello plate, of which Ottley gives a repreſentation (Bibl. 51, n. x.), occur the initials **B E**, with a ſhield between; they are ſuppoſed to refer to the perſon for whom the plate was executed, and not to the goldſmith. On another plate (Ottley, op. cit. n. xii.), are the initials **L I**, the ſignification of which has not been attempted. On three pieces deſcribed by Ducheſne and Galichon occur the letters **N O**, which it has been thought may imply *opus Nicoletti.* On this maſter as a nielliſt, ſee afterwards chapter xvi.; and reference may be made to Nagler, vol. i. n. 1781; vol. iv. n. 1140, in connexion with this ſubject.

It is very difficult to ſay what number of examples of *nielli* paper-proofs with their *repliche* exiſt. We are of opinion that there are more than is generally ſuppoſed. If we take Paſſavant's Catalogue, which includes the 322 of Ducheſne's liſt, we have 803, add to theſe the 209 (201 in the recent ſale catalogue) of the Durazzo cabinet, 59 German *nielli*, and the 59 of the Salamanca collection, we have more than a thouſand. But in this liſt are included all forms of *nielli*, viz. plates, caſts, paper-proofs of all ſubjects, *niello* work on watch-caſes, book-covers, vaſes, old and modern impreſſions, etc.

Should the views of MM. Delaborde and Kolloff be correct, viz. that many of the ſo-called *nielli* are only ordinary engravings under a wrong title, the amount will be very much reduced. According to Kolloff the number of true *nielli* is—

> ' extremely ſmall, ſince the goldſmith never worked off more than one, or at moſt two impreſſions, for his own uſe, which lay on his work-table, and

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* Called alſo Stephanus Centenſis, or Cæſanas. See Nagler, vol. iv. n. 2728, who thinks (as do others) that two artiſts have been included under one ſignature.

became deſtroyed for the moſt part. Ducheſne initiated a miſchievous uſe of this term [nielli] when in his "Eſſai ſur les Nielles" (1825) he extended it to a crowd of ſmall pieces which ſhould be conſidered as rather forming the earlier contributions to the development of the art of copperplate engraving, and to a ſpecial diviſion of its technology.' (Meyer's Künſtler-Lexikon, Bibl. 45, vol. ii. p. 576. Alſo, *poſtea,* under head of Botticelli.)

In addition to the true *nielli* there are to be found in cabinets impreſſions taken in modern times from ancient engraved plates of much larger ſize than thoſe of *niello* work, and in moſt of which the intagliate lines were not intended to be filled up with any coloured ſubſtance or preparation, though in others they were meant to be ſo occupied. Under all circumſtances, however, the original plates were decorative, and not intended to be printed from. As examples, we may refer to the impreſſions taken from the *corona luminaria* of the Cathedral at Aix-la-Chapelle, and from the votive tablet executed by the goldſmith, Wolfgang, in 1477, before alluded to.* Some of theſe original plates, on being rubbed over with black colouring matter, were probably hung up near church-doors and ſimilar places for the notice of the faithful. There are exiſting impreſſions likewiſe from one or two *lavori a graffito*—mere ſketches on metal with a ſteel point—which were ſcarcely capable of being niellated; an example may be ſeen in the Britiſh Muſeum in the form of an impreſſion of an Annunciation by BUONINCONTRO DA REGGIO. The original plate of this piece ſerved as an ornament to a lamp in the church of a convent. Laſtly, there are a few prints—perhaps thirty in number—from metal plates, the exact nature of the work on which and their original purpoſes have not been ſatisfactorily determined. Of theſe latter, details may be found in Paſſavant (vol. i. p. 358).

All claſſes of ſubjects may be met with treated in the form of *nielli*. Scriptural, legendary, hiſtoric, mythologic compoſitions, as likewiſe arabeſque, and other ornamental forms, occur. In *niello* work were decorated all kinds of valuable articles from the moſt ſacred church utenſil and relic to a knife-handle and dagger-ſheath. The majority of *nielli* proofs are to be met with in public cabinets, ſuch as thoſe of Paris, Vienna, Berlin, Dreſden, and London.

* Pages 63, 64.

The collection in the Britiſh Muſeum is probably the richeſt of all, and is renowned in art and antiquarian circles. Under the preſent adminiſtration ſome of the *nielli* treaſures of the Print-room are diſplayed to much advantage. The noble houſes of Durazzo, Cicognara, and Salamanca, were poſſeſſors of well-known collections now diſperſed among public and private hands. The Buckingham and Sykes collections alſo were once renowned, and through the Meſſrs. Woodburn many valuable examples found proper reſting-places. For the *niello* plate now in the Britiſh Muſeum, and attributed to Maſo Finiguerra, the Meſſrs. Woodburn paid 315 guineas, and for a caſt in ſulphur of the 'Incoronata,' by the ſame maſter, the Duke of Buckingham gave 250*l.* The plate in queſtion is only 3⅝th inches by 2½; but it is in a rich ornamental frame of later workmanſhip, by which the whole is increaſed to 8 inches by 7¼.

At the ſale of the Salamanca Collection, a few years back, the higher prices obtained for paper-proofs ran from about 20*l.* to 33*l.*, while on the other hand ſome pieces brought only 5*l.* or 6*l.* each. Occaſionally a ſpecimen or ſo may be met with at an auction, when if the proofs are ſmall and not in very good condition they may be overlooked or neglected, and hence may become purchaſed for a trifle. We poſſeſs two of the poorer of the Salamanca ſet, which with a third rather better were ſold at auction by a well-known firm in 1872 for a few ſhillings.

An impreſſion of the famous Adoration of the Magi (D. 32) of the Sykes collection — ſuppoſed by Lanzi and Lazzara to be earlier by ten years than the Coronation of the Virgin by Maſo Finiguerra, but denied to be ſo by others—was ſold in London in 1824 for 52 guineas, while the Virgin ſurrounded by Angels and Saints (D. 54) realiſed 300 guineas. The Reſurrection of Chriſt (D. 122)—*opus Peregrini* firſt ſtate—was ſold in 1824 for 20 guineas.

At the ſale of the Durazzo Cabinet at Stuttgart in 1872, the higheſt price realiſed was above 330*l.* (including the five per cent towards the ſale expenſes), which was obtained for the Adoration of the Magi (D. 32), 'pièce capitale de Maſo Finiguerra épreuve ſuperbe, peu rembrunie et peu défectueuſe dans les marges,' ſo runs the ſale catalogue, n. 3008. The reſurrection of Chriſt by

Peregrino (D. 122) realiſed above 230*l.*; the Buſt of a young man, with flat cap and long hair, more than 230*l.*; and the Buſt of a young man, with long hair between a curtain, brought above 210*l.* Theſe were the higher prices realiſed at the ſale of the famous Durazzo Collection, and which are ſufficient to ſhow what ſums choice examples of the particular claſs of prints we have been conſidering can command under favourable circumſtances. But let the novice bide his time, for ſhould his aſpirations not run too high in the way of renowned examples, ſize, and perfection, he may be able on ſome occaſion, for 10*l.* perhaps, to enrich his cabinet with one, if not two ſmall ſpecimens. We need ſcarcely ſay that ſuch ſhould adorn every collection, but until the genuine articles can be procured ſome ſatisfaction may be obtained from a little work, viz. 'Reproduction of the Salamanca Collection of prints from *nielli*, photographed and printed in carbon, with deſcriptions by George William Reid,' Keeper of the Prints in the Britiſh Muſeum. In the illuſtrated ſale catalogue of the Durazzo Collection may be found ſome inſtructive photographs of *nielli.* In Ducheſne's well-known monograph (Bibl. 20), and in the works of Ottley (Bibl. 50, 51), facſimiles may likewiſe be met with. The thirteenth volume of Bartſch contains a copy by Gerſtner after Pauquet of the 'Pax' of 1450–52 by Maſo Finiguerra.

In the quotation made at page 80 from Paſſavant, it is ſtated that *two* paper proofs of the famous Pax of Finiguerra exiſt at Paris. Lacroix aſſerts the ſame, obſerving,—

> 'The firſt of the impreſſions of this *niello* found its way into the Royal Library with the Marolles Collection bought by Louis XIV. in 1667; the other was diſcovered only in 1841 by Robert-Dumeſnil, who, in the Library of the Arſenal, was turning over the leaves of a volume, containing engravings by Callot, and Sebaſtian le Clerc. This latter impreſſion, though taken on inferior paper, is neverthleſs in a much better ſtate of preſervation than the other, but the ink is of a greyer hue, and one might readily fancy that (as M. Ducheſne the learned writer aſſerts) it was printed off before the final completion of the plate.'

But according to MM. H. Delaborde and Burty (Gazette des Beaux-Arts, vol. i. p. 339, 1859, and January, 1873, p. 14) the impreſſion brought to light in 1841 by Robert-Dumeſnil 'eſt une copie' only, printed on paper like that of the prints engraved by Tempeſta in the 17th century which are in the ſame volume; and there is but one genuine impreſſion known of the *pax* of Finiguerra.

In concluding this ſubject we muſt caution the collector to be on his guard when purchaſing *nielli.* In the market ſpurious examples are common, deception often of the moſt barefaced character being practiſed. Even ſo renowned a collection as that of the Durazzo family contained ſome doubtful examples, ſuppoſed to have proceeded from the Cicognara Cabinet. Not long ſince 'a very choice collection of beautiful impreſſions from works in niello,' was ſold with a flouriſh of trumpets in London. There were more than one hundred paper-proofs, ſome of which were deſcribed as attributable to Peregrino, Marc Antonio, the beſt Italian maſters of the fifteenth century, as ſuperb impreſſions, of the higheſt merit, etc. Of this 'very choice collection' the final judgment of competent authorities was that it did not contain perhaps more than a ſingle genuine example! One piece realiſed, if we recollect aright, 5*l.*, but the majority ſold for 7*s.* 6*d.*, 5*s.*, and thereabouts each piece! Connected with this topic, the article n. 2727 in Nagler's fourth volume relative to ſome works ſuppoſed to be fictitious, of Peregrino da Ceſena, merits peruſal.

CHAPTER XVI.

ON METAL ENGRAVING OF THE ORDINARY KIND—ITALIAN SCHOOLS, WITH THE EXCEPTION OF MARC ANTONIO RAIMONDI, AND FOLLOWERS.

F. *Southern Schools*—illuſtrated by—

β β — The Florentine *buriniſts*, Baldini, Botticelli, Pollajuolo, Filippo Lippi, Verocchio, Gherardo, Antonio da Giunta, Robetta.

γ γ—The Venetian, Paduan, Lombardian, Mantuan workers and others of Central Italy, as A. Mantegna, Zoan Andrea, Nicoletto da Modena, Giov. Ant. da Breſcia, Jacopo di Barbarj, Girolamo Moceto, Pelligrino da Udine, Marcello Fogolino, Benedetto Montagna, the Campagnolas, Leonardo da Vinci.

IT has been ſhown that Tommaſo Finiguerra, about 1450-1452, obtained impreſſions on paper from engraved metal plates, and that his fellow-craftſmen then or ſoon after did the ſame, continuing the practice during the remainder of the 15th century and the beginning of the next. But we have ſeen alſo that theſe impreſſions were, for the firſt ten years at leaſt, in great probability taken only ſingly or but rarely repeated, from plates in *niello*, ornamental plates not originally intended to yield impreſſions. At the end of this time the goldſmith-engravers, though continuing to take impreſſions from plates in *niello* work, began to engrave other plates—plates intended to be printed from, not to be niellated. Such plates were meant to give off an indefinite number of impreſſions, and not one or two only as ſimple proofs of a work in reality but half completed, as reſpected its original purpoſe.

When a ſeries of early Italian prints is examined it ſhould be borne in mind that the practice of engraving in *niello* naturally led the old engravers to work in ſtraight (as oppoſed to curved) cloſe lines in one direction throughout the plate. In niello work the lines were ſimply a mechanical means for fixing the *nigellum* and preventing its being rubbed away. It was therefore of little importance whether their direction was this or that way, ſince the opaque and black nigellum prevented any imperfection of the lines being ſeen. The firſt artiſt-engravers being goldſmiths they continued to work in a like manner, *i. e.* with more or leſs fine contiguous lines in one ſlanting direction. Sometimes theſe lines were not croſſed: at other times—particularly in the broader ſhadows—they were croſſed, though not with much regularity. Even Marc Antonio (as pointed out by Ducheſne, p. 38) in his earlier works betrayed the method of the goldſmith, though he ſoon began to ſhow more taſte in the directions of his hatchings, curving them and working them variouſly according to the forms of the muſcles or the folds of the drapery he deſired to expreſs.

The early goldſmith ſtyle of technic may be well perceived in the facſimile given by Mr. Noel Humphreys of a Maſterpiece of an early Florentine engraving of the fifteenth century, the 'Reſurrection' (Bibl. 37). The original is ſuppoſed to have been the work of Baldini after Sandro Botticelli, and is in the National Collection. The technic

> 'appears to be rather that of a nielliſt or goldſmith than of an artiſt accuſtomed to the uſe of the pencil as well as the chaſing tool or graver. The treatment of the armour poſſeſſes indeed in its richly chaſed ornaments much of the character of ſimilar portions of the productions of Maſo Finiguerra, the moſt celebrated of the Florentine workers in *niello*.'

Kolloff, who has treated the ſubject of early Florentine engraving with conſiderable ability, has the following remarks, *inter alia*, in his article on Baccio Baldini, in the 2nd vol. of Meyer's Künſtler-Lexikon (Bibl. 45, p. 578)—

> 'However attractive the Florentine incunabula may be to the amateur from their compoſition, intrinſic character, and ſpirit of invention, they make but a poor impreſſion, often a diſagreeable one, as regards their technical qualities. Clearly two modes of technical execution are per-

ceptible. Which method of the two ſhould be conſidered as the earlier one it is difficult to ſay. The prints in queſtion have not any dates, and the determination of the time of their production according to difference of ſtyle and greater or leſs coarſeneſs and facility of work muſt remain a very uncertain proceſs. The technical development of the art of engraving on copper cannot be ſo ſatisfactorily followed in Italy as in Germany. In the works of the latter country *one* manner only prevails, viz. that with delicate narrow hatchings running in fine lines and points croſſing each other in a lozenge-like way, and which the Maſter of 1466 firſt employed, Martin Schongauer further developed, and Albert Dürer carried to the higheſt perfection. In Italy there is not anything ſimilar. Here, in the practice of the contemporaneous, or immediately ſubſequent old engravers, is apparent leſs of a common than of a varied work, and leſs of progreſs than of arreſtation. Mantegna improved the dry and hard *ſtoccado* manner of Pollajuolo by introducing finer and ſomewhat ſloping middle lines between his oblique parallel ſtrokes, and thus in ſoftening his ſtronger ſhadows produced half-tones and chiaroſcuro. He had many followers in this practice, but not one excelled him. . . .

'The two manners, each equally formal and monotonous, common in Florentine prints, are devoid of all pictorial effect and delicate gradations, and limit themſelves in the expreſſion of the forms to that alone which is neceſſary. The ſtrokes give the impreſſion as of pen-and-ink drawings, ſome of which are as if broadly and haſtily executed, and others as if delicately and carefully lined. Thus there may be differentiated a *fine* and a *broad* manner. In the former the ſtrokes forming the ſhadows are artleſſly and unconſtrainedly placed, often croſſed by other ſtrokes, but without lending themſelves to the particular curvatures of the forms or folds, or becoming loſt in the lights through broken or ſmaller ſtrokes or little points. The hatchings, cut ſometimes too ſhallow, ſometimes too deep, give riſe occaſionally to harſh oppoſitions of light and ſhade. Good and freſh impreſſions, the only ones in fine from which a proper judgment can be formed of the general delicacy and tenderneſs of the manner in queſtion, are very rare, from the fact that in this ſtyle of engraving the plate ſoon becomes worn, and the impreſſions from it ſoon loſe beauty. The ground is decked with ſmall ſprouting plants and herbs, but neither ſo profuſely, nor ſo neatly drawn, nor ſo completely worked out, as in the prints of the Maſter of 1466.

'In the larger forms of vegetation the work is more individualiſed, but does not get beyond the conventional. Among theſe may be perceived cypreſs, orange, fir, and yew trees, looking like the carved ones of the Nürnberg toy-boxes. The diſtant trees and buſhes have the appearance of large muſhrooms or ſmall hay-ſtacks. The clouds reſemble elongated leaves pointed at both ends, but they are not often preſent.

'The more attractive engravings in this firſt manner are the Prophets and Sibyls, the Judgment Hall of Pilate, Theſeus and Ariadne, the Hunting Scene, the Inſtructive Picture-book [*Carte di Baldini* or the *Tarocchi* of Mantegna], and the goldſmiths' ornamental pieces. They are aſcribed, and correctly, to one and the ſame maſter, uſually to Baldini. If, ſimply for convenience ſake, it be deſired to retain for them the cuſtomary name of this engraver, not any objection need be offered; but at the ſame time we are not entitled to follow Paſſavant in aſſociating with "Baldini's Manner" ſo much wretched work which, neither technically nor æſthetically, has the leaſt in common with it.

'As reſpects the *broad* manner we find in it the work of a coarſe, often even of a very coarſe burin. The engravings in this ſtyle are ſhaded with one ſeries only of parallel ſtrokes of oblique direction without tranſverſe hatchings; the ſtrokes being of equal thickneſs and equidiſtant, and terminating abruptly againſt the lights. The landſcape is poor, the gradations of the ground-plan are indicated by ſundry curved or diagonal lines merely, even the foreground being very ſparingly endowed. The ſky is frequently quite cloudleſs; when clouds are preſent they have ſimilar oval forms with pointed ends to thoſe before deſcribed, but they are frizzled or curled at the edges. The trees likewiſe have conventional forms analogous to thoſe of the *firſt* manner.

'A conſiderable number of engravings in the broad manner were attributed by Ottley to Botticelli. I cannot, however, adopt the opinion of this otherwiſe acute and reflective writer on art. The circumſtance that he poſſeſſed ſeveral of theſe partly very large and rare engravings in his own collection would appear to have influenced his judgment. Unbound from ſuch a fetter Mr. Ottley would have certainly heſitated to impute ſuch rough and workſhop-like examples of the graver to a maſter whoſe pictures evince ſuch an anxious ſtriving for elegance of form in all particulars. This manner might be aſſociated more ſuitably with Pollajuolo, as it is in agreement with his kind of handling; admitting, however, that it does not reach the latter either in artiſtic ſpirit or power of modelling and drawing. There is a variety of this *ſecond* manner to be noticed in which the graver has been uſed with more ability. The ſhadows are ſtill made out with one ſeries of ſtrokes only, but the latter are finer and have more delicate lines interſperſed among them after the ſtyle of Mantegna, which has been taken evidently as a model. In this ſofter method the clouds are drawn in a peculiar way, they reſemble fieldſtones or clods of earth grouped together in heaps, having as an underlayer a number of ſtraight lines running out in points.

'The Life of Chriſt and of His Mother, the Laſt Judgment, the Triumph of Petrarch, the Preaching of Fra Marco, are noteworthy examples of this variety of engraving.'

According to Lanzi, ſilver, tin, and alloys ſofter than copper were employed in the earlier efforts of the firſt Florentine and other Italian engravers. Both the roller and preſs which they originally uſed were very imperfect. To obtain the impreſſions theſe old maſters encloſed the plate in a frame of wood, having four ſmall nails to fix it and prevent ſlipping. On this plate they placed the paper, and over it a moiſt linen cloth, which was then preſſed down with much force on the plate below. Hence in the firſt or earlier impreſſions traces may be ſeen often on the *verſo* of marks from the linen, for which felt was next ſubſtituted, and which did not leave any traces behind. Trial was made alſo of various tints of ink, preference being given uſually to a ſlight azure or grey colour; yet the engravings illuſtrating old editions of Dante and other Florentine books ſhow a yellowiſh-coloured ink and ſtains of oil; and blots may be noticed here and there.

Though the engravings of the beſt German artiſts of the ſame period are ſuperior to thoſe of the Italians as regards the management of the burin, the prints of the Italians have much the advantage in grace of action and *contour* of form, as likewiſe in the general taſte with which the ſubjects are compoſed. Even as reſpects the mere technic it muſt be allowed that although ſome early Italian works exhibit the ſtiff unpractiſed character mentioned, other pieces evince a handling of a very ſuperior kind, going far to bring it up to the German ſtandard. For deſign, grace of action, and form, the ſtudent will do well to ſtudy the ſeries of prints of the Life of the Virgin and Chriſt in the firſt volume of the engravings of the early Italian maſters in the Britiſh Muſeum. This ſeries has been attributed to Baldini, Botticelli, Nicoletto da Modena, and others; but there are reaſons for ſuppoſing that it is really from deſigns by Fra Filippo Lippi, engraved by one of his pupils ſoon after the death of the maſter. Alluſion has been made by the Grand Duke of Tuſcany to a *niello*-like character in this ſeries. But it is probable that ſome other ſet of early prints muſt really have been intended ſince the preſent one does not convey to us in the leaſt the feeling of that ſtyle, and ſearch at Florence did not—according to Paſſavant—bear out the Duke's ſtatements on other matters. To the latter is due the credit, neverthelefs, of having called indirectly attention to the ſource of theſe deſigns, ſome of which are extremely beautiful and executed in a technic both tender and fine.

A few early Italian pieces are coarſely coloured after the manner of the primitive German prints.

Not many of the ancient Italian maſters attached either cyphers or other marks to their plates, and one only—as far as we recollect—of the early Florentine prints (B. 13, p. 202, n. 2) bears the name in full of its author—POLLAJUOLO. If ROBETTA, however, be conſidered as belonging to the group of earlier Florentine maſters, he muſt be allowed to form an exception, ſince he ſigned many of his engraved works.

From Vaſari and Baldinucci we learn that about the year 1460—

BACCIO BALDINI. Born, Florence, 1436; died, Florence —— ?
(Bartſch, vol. xiii. p. 161);

A goldſmith and engraver of Florence, having been initiated by Finiguerra in the art of taking an impreſſion on paper from a *niello* plate, was induced to engrave copper-plates for the expreſs purpoſe of giving off an indefinite number of impreſſions, thus originating in Italy the practice of engraving as now underſtood (vol. i. p. 48). Baldini is ſuppoſed to have gone on by himſelf thus engraving for at leaſt ten years, when, feeling very ſenſibly his own feebleneſs, he ſought the aid of—

ALESSANDRO FILIPEPI BOTTICELLI (or SANDRO BOTTICELLO).
Born, Florence, 1447; died, Florence, 1510?
(Paſſ. vol. v. p. 27.)

Firſt a goldſmith, then a painter of renown, of that period.

M. Henri Delaborde, in ſome articles on 'La Gravure Florentine au XV. Siècle,' in the January and February numbers of the Gazette des Beaux-Arts for 1873, draws attention to the anomalous circumſtance that apparently between 1452 and the period of Baldini, engraving, in the ordinary ſenſe of the term, ſhould not have been practiſed in Italy. But, aſks M. Delaborde, is it really the caſe that not any efforts of the kind in queſtion were made? Is it not more probable that they were, and that the reſults have been enumerated among impreſſions from nielli? We know, it is urged, that there are certain of the latter impreſſions which are wanting in one of the characteriſtic *niello* ſigns, viz. everything *en rebours.* Now in what light ſhould ſuch impreſſions be regarded? According to ſome as proofs from *nielli;* in the opinion of others as proofs from *copies* only of *nielli* plates, or from models made for pupils to follow, but in both inſtances from plates not intended to be printed from. But why ſhould it be ſo ſtrenuouſly maintained that ſuch are not true engravings, ſeeing that everything is *right* (as oppoſed to *en rebours*), and that they cannot be *nielli* proofs, ſince, were they, everything would read *en rebours* in the originals—an evident abſurdity.* If this be the caſe, then, we may poſſeſs links as yet unrecogniſed of true Italian engraving, executed between 1450 and 1460! M. Delaborde, without pretending to eſtabliſh the fact that during this period engraving in the modern ſenſe was practiſed, nevertheleſs is of opinion that it was, and that the teſtimony in form of impreſſions has either ſimply diſappeared, or that we poſſeſs it, but have failed to recogniſe it, and have aſſigned the prints a wrong place, both as to time and character.

We believe that there are not any *early* proofs from nielli with letters or inſcriptions the *right* way, except the diſputed ones by Peregrino; ſuch as have them are, in all probability, after his period, *i.e.* from 1460 to the time of Marc Antonio. Of the works of Peregrino, M. Delaborde believes ‘beaucoup d'entre elles pourtant ont du être gravées et publiées à titre d'eſtampes . . . le nombre des épreuves qui exiſtent de chacune des planches dues au burin de Peregrini ſemble juſtifier cette ſuppoſition.’ (p. 17, op. cit.)

Kolloff, as before obſerved (p. 87), is of like opinion to Delaborde, but expreſſes himſelf more forcibly. He maintains that out of the whole number of nielli deſcribed by Ducheſne and Paſſavant,

> ‘perhaps not thirty *true* nielli could be found; by far the greater number are ordinary engravings, or prints differing from them only in the fact that

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* *Poſtea*, p. 113, Nicoletto's nielli.

having crept into ſale catalogues under falſe titles they have run up to fabulous prices to the coſt of wealthy collectors. . . Theſe aſſumed early proofs of the Florentine goldſmiths are not older, but are very often younger than the copperplate engravings aſſociated with the names of Baldini and Botticelli.' (Bibl. 45, art. Baldini.)

Mariette, Woodburn, and Dibdin, were diſpoſed to regard a rare print of Hercules killing the Lernean Serpent as a work of Tommaſo Finiguerra. This piece has on it ·I·F·T. Theſe letters the writers named read backwards as T F I, implying 'Tommaſo Finiguerra inciſit;' but, unfortunately for their theory, the F does not fit it, ſince the letter is engraved to be read the uſual way. The print in queſtion is aſcribed by Bartſch to Giov. Ant. da Breſcia (B. 13, p. 324, 12), and by Ottley to 'one of the ſchool of Mantegna.' A copy of it may be found in Ames-Dibdin, vol. i. Supplement, and the matter is diſcuſſed by Ottley, vol. ii. p. 584. (See alſo Nagler, vol. iii. n 2364.) Cumberland ſuppoſed (erroneouſly) that the ſo-called 'Tarocchi of Mantegna,' or Carte di Baldini, were the work of Finiguerra.

M. Delaborde, in the articles juſt alluded to, and in ſome which appeared in the Révue des Deux Mondes at the end of 1872, on the Department of Prints and Drawings in the French National Collection, argues warmly to ſhow that Finiguerra was 'en réalité l'inventeur de la gravure,' and that his anticipators, the Germans, were merely 'tailleurs d'images,' and both ignorant and timid workmen!

We return to S. Botticelli — whoſe proper name, however, was Filipepi, Botticelli being the name of the goldſmith who firſt taught him art, and Sandro being diminutive—after whoſe deſigns Baldini frequently engraved. The ſtatement of Vaſari and intrinſic evidence have led to the belief that Botticelli gave more aſſiſtance to Baldini than was included in the loan of his deſigns. It is ſuppoſed that the former often aſſiſted the latter in actual work on the copper, and that Botticelli himſelf both deſigned and entirely engraved numerous plates. Of the true nature and extent of the connexion which exiſted between the artiſts not anything concluſive, it muſt be admitted, is known. Of the more than one hundred pieces left (it is aſſumed) by theſe early

Italian engravers, the better authorities are content to allow the actual paternity of the majority to remain doubtful. As Baldini was merely an engraver, weak in deſign, ſtiff and hard in technic, while Botticelli was large in deſign, appropriate in expreſſion, and freer and more artiſtic in his contours, thoſe prints in which inferior artiſtic traits exiſt have been uſually aſcribed to Baldini; while ſuch as are of comparatively ſuperior character have been given either ſolely to Botticelli, or to him as their deſigner and to Baldini as their engraver. Some critics have been of opinion that Botticelli engraved much; others have doubted whether he engraved at all, though they admit that he frequently made deſigns for Baldini to work from. Bartſch excludes Botticelli from the rank of engravers, while Paſſavant obſerves of him,—

> 'He engraved much on copper, and his works of this kind are eaſily recogniſable by their ſuperior drawing, particularly of the contours. Another character diſtinguiſhing them from the engravings of Baldini is the uſe made of the "dry-point,' particularly in the obliquely croſſed hatchings—a method adopted by the old German maſters, and, among them, by the Maſter of 1464, or of the "Creation." As theſe hatchings generally diſappear after the earlier impreſſions have been taken, the later copies have frequently a ſomewhat harſh appearance. Botticelli employed this manner of engraving in his prints of the Prophets and Sibyls, and particularly in his illuſtrations of Dante.' (P. v. p. 27.)

The firſt Italian engraving with a date—and this has been aſſumed to have been the work of Baldini—is the Kalendar of 1465. An impreſſion of it may be ſeen in the Britiſh Muſeum; another is ſtated to be at Coburg, and a facſimile copy is given by Strutt. This Kalendar (B. xiii. p. 191) has been regarded as the frontiſpiece or commencement of the ſeries of prints known as that of the Planets, of which ſeries two ſets exiſt (B. M. Coll.), one being evidently an inferior copy of the other; a third ſet—thrown off after the plates of one ſeries had been re-worked—is in the Paris Collection (Paſſ. vol. v. p. 31). The ſtyle of work, colour of the ink, and general appearance of the Kalendar, as well as the ſize of the plate, agree with the inferior ſet (or copy) of the Planets; and if the latter be really a *copy*, the Kalendar ſhould be conſidered as moſt likely a copy too. Hence, though we may poſſeſs in this Kalendar a *copy* of the earlieſt Italian engraving having on it a date, yet we have not the original work, which muſt have been anterior to the copy, as are the far finer impreſſions of the larger ſet of the Planets. If, however, as Paſſavant aſſerts, the Kalendar has nothing to do with the 'Planets,' then we may aſſume that the period of execution of the former piece was that of the date it bears. Paſſavant does not appear, as far as we can perceive, to have compared the Kalendar with the inferior and ſomewhat ſmaller ſet of the Planets, but with the larger ſeries—the original one—from all the characters of which it differs conſiderably. Under any circumſtances, however, we may believe that in 1465 an engraving exiſted having that date on it. The original ſet of the Planets is ſuppoſed to be from the deſigns of Botticelli, engraved by Baldini, though ſome have conſidered it as entirely the work of the former artiſt. It has been affirmed, however (Bibliophile Illuſtré, 1862, vol. i. p. 145, 175) that the Italian engravings are after all but an artiſtic paraphraſe of a German xylographic 'planetarium,' which accompanied the firſt edition of the Kalendar of Johannes de Gamundia, conſidered to have appeared in 1460. But it is not clear that the latter was publiſhed as early as 1460, nor that the German planetarium—the earlieſt dated impreſſion of which bears the mark 1468—did accompany the firſt iſſue of the Kalendar in queſtion, which iſſue has been placed by ſome in 1470, though compoſed in MS. as early as 1439.

M. H. Delaborde denies that the prints on the Kalendar of 1465 are by Baldini, believing them to be by an anonymous hand, of no great power, it is true, but ſufficient to ſhow that the art of engraving had then life outſide the boundaries of the true *nielli*. The ſame may be ſaid, according to M. Delaborde, of the Calvary, an early Florentine work, of which a facſimile is given by Ottley in his 'Scarce and Curious Prints.' This piece, if not after a deſign by Finiguerra, is after a maſter of the ſame epoch, and may be looked upon as a work of tranſition.

The next prints connected with a date may be found in a work called Il Monte Sancto di Dio, compoſto da Meſſer Antonio (Bettini) da Sienna, publiſhed in 1477. This rare book contains three engravings, ſuppoſed to be after the deſigns of Sandro Botticelli, and one of which (B. xiii. p. 189, 58), 'would appear to have been engraved by him; it is diſtinguiſhed by its greater energy, while in the two executed by Baccio Baldini—particularly N. 57—more tenderneſs and care are to be ſeen.' (Paſſ. v. p. 31.)

In 1478 an edition of the 'Coſmographia Ptolomæi' was publiſhed at Rome, the reſult of the labours of Sweynheim and Buckinck. It contained maps printed from engraved metal plates.

According to G. d'Adda (Gaz. de Beaux-Arts, vol. xxv. p. 128, 1868) there exiſts an unique copy of a work printed at Milan in 1479 by Breiba and Lavagnia entitled, 'Sumula overo ſumata de pacifica conſcientia,' which contains three engravings from copper-plates. They have been printed off ſeparately from the text, and fixed on pages previouſly prepared for them. The chief print recalls the work of B. Baldini, or rather that of the anonymous Florentine maſter confounded with Nicoletto da Modena.

Next follows the 'Commento di Chriſtophoro Landini Florentino ſopra la comedia di Danthe Alighieri,' publiſhed at Florence, 1481. In it are numerous prints or *vignettes*, aſſumed, chiefly from the ſtatements of Vaſari, to be the work entirely of Botticelli. But, according to Paſſavant, if this artiſt furniſhed the deſigns he certainly did not engrave more than a few of them, the others having been executed by Baldini under his ſupervifion. Ottley conſiders that theſe pieces from Dante bear in their ſtyle of execution a very ſtrong reſemblance to the engravings aſcribed to Baldini, eſpecially to the ſeries of the Prophets, and the three prints in the 'Monte Sancto di Dio.' Admitting the difficulties of the queſtion, Ottley on the whole inclines to the opinion that a few of the engravings in the 'Inferno' are entirely the work of Botticelli; that he was aſſiſted more or leſs by Baldini in the execution of others, and that ſome were engraved by Baldini alone. (Ottley, Bibl. 50.)

In his 'Studies in the Hiſtory of the Renaiſſance,' Mr. Pater obſerves,—

'In a few rare examples of the edition of 1481 the blank ſpaces left at the beginning of every canto for the hand of the illuminator have been filled as far as the nineteenth canto of the "Inferno" with impreſſions of engraved plates, ſeemingly by way of experiment, for in the copy in the Bodleian Library one of the three impreſſions it contains has been printed upſide down, and much awry in the midſt of the luxurious page.' 'Botticelli's illuſtrations are crowded with incident, blending with a *naïve* careleſſneſs of pictorial propriety three phaſes of the ſame ſcene into one plate.'

Dr. Dibdin tells us (Bibl. Spenceriana, vol. iv. p. 114) that a MS. note of Mr. Roger Wilbraham records that in the year 1770, when he was at Florence, the common tradition among the *conoſcenti* there was, that theſe engravings illuſtrating the Dante of 1481 had been executed on ſilver plates, and poſſibly, adds Mr. Wilbraham, 'the abandonment of the original plan of ſupplying cuts for the whole work may afford ſome kind of colour to ſuch tradition, as it is imagined that plates of ſo ſoft a metal as ſilver would ſoon wear out.'

Beſides the pieces before referred to, there exiſt prints of the Prophets, Sibyls, Scriptural, mythologic and ornamental ſubjects, of emblematic cards or *tarots*, all of which are uſually aſcribed either to Baldini alone, or to him and Botticelli conjointly. Ottley was of opinion that the ſeries of the Prophets are by Baldini, after deſigns by Botticelli at an early period of his life, probably not later than 1460-1470, and that from the incorrectneſs of drawing in the hands of many of the figures—the only naked parts, except the faces, which are ſeen—there would appear fair ground for conſidering them among the firſt productions of Baldini. Mariette long ſince, however, remarked that the Florentine engraver appears to have uſed for his work the 'Apoſtle Series' of the German Maſter of 1466, of ſome of the pieces of which certain of the Italian engravings, if not ſervile copies, are cloſe approximations. On this point Kolloff Bibl. 45, vol ii. p. 580, Art. Baldini, ſhould be conſulted.

Our National Collection has a fine ſeries of early Italian prints, among which the 'Otto Set' ſhould be ſpecially noticed. (Paſſ. v. p. 36.) Dupleſſis ſpeaks very highly of the latter, as alſo of the Sibyls, both of which ſeries he readily admits to have been deſigned by Botticelli. Delaborde is of opinion that Botticelli engraved the Prophets and Sibyls, as likewiſe the large plate of the Flagellation of Chriſt before Pilate; and the ſecond of the prints in Il Monte Sancto di Dio. Of the Prophets and Sibyls it is evident that there are ſets by various hands. Deſign, technic, inſcriptions, etc. clearly evince this fact. Some verſions are comparatively fine and rich in effect, leſs mannered in technic, and even large and grandioſe in ſtyle, while others evince more of the goldſmith-engraver than of the true artiſt.

Certain of the pieces aſcribed to Baldini are ſuppoſed to have been from plates originally engraved after deſigns by Botticelli for Lorenzo de Medicis (a great patron of the latter) as articles of ornament or furniture rather than for the ſole purpoſe of yielding impreſſions. Other critics have ſuppoſed both engraving and deſign to have been due to Botticelli. (Nagler, vol. i. p. 716.) Some true *nielli*, by Baldini, are conſidered to exiſt.

The letters $\overset{\text{b}}{\text{A}}$ on the 'Sibilla Delficha' and on certain impreſſions or ſtates of the Prophet Zaccheria, ſuppoſed by Paſſavant to imply *Aleſſandro Botticelli*, have been ſhown by Kolloff to refer ſimply to the order in which the lines of the inſcriptions ſhould be read. (op. cit.)

There are ſome old editions of Dante—a poet much in favour with 'Meſſer Sandro,' according to Vaſari—containing woodcuts, ſome of which have the letter ƀ on them. From their ſtyle, etc. they have been thought to be from the deſigns of Botticelli, as in the caſe of the copper-plate vignettes in the Dante of 1481. As reſpects this mark ƀ, met with on very early Italian engravings, whether from metal or wood, it may be obſerved that it has been aſcribed to Bellini, Bonconſiglio il Mareſcalco, Benedetto or Bartolomeo Montagna, G. A. da Breſcia, Bernardus Pictor, and others, as well as to Baldini and Botticelli. (See Nagler, vol. i. n. 1613.)

At the Durazzo ſale, in 1872, the ſeries of the Prophets, 22 in number, brought 470*l.*; the Tiburtine Sibyl (B. 34), 80*l.*; and the Erythræan and Helleſpontine Sibyls (B. 29-30), each above 70*l.* We had lately the opportunity of examining probably the fineſt ſet of the Sibyls known. The price demanded for theſe twelve engravings was 1200*l.*! At the Durazzo auction the Aſſumption by Botticelli (B. 13, p. 86, 4) (aſcribed by Bartſch to Nicoletto da Modena), realiſed above 420*l.*; the Judith (B. 13, p. 147, 13), 100*l.*, and the Round with two Medallions (B. 13, p. 146, 11), 160*l.* At the Weigel ſale a few months previous, one of the ſeries of B. 13, p. 143, n. 1-24, aſcribed to Botticelli, realiſed about 65*l.*

The next of the old Florentine maſters who may be referred to is—

ANTONIO DEL POLLAJUOLO. Born, Florence, 1433; died, Rome, 1498.

(Bartſch, vol. xiii. p. 201.)

A. Pollajuolo ſerved his apprenticeſhip in the *atelier* of the goldſmith, Bartoluccio Ghiberti. He aſſiſted afterwards in the execution of the gates of the Baptiſtery at Florence, and received as painter the inſtruction of his brother, Piero Pollajuolo.

According to Delaborde (Gazette des Beaux-Arts, 1873), the works of Pollajuolo mark the epoch of tranſition from the firſt age of Italian engraving to the time when Art, already entered on her period of ſtrength, had recourſe to all the reſources at command in carrying forward her intentions.

By this artiſt we have a few pieces, one or two of which are of large ſize, and all are extremely ſcarce. In illuſtration reference may be made to a Battle-piece, or the Gladiators (B. 13, p. 202, 2), in which are ten naked figures, from 9 to 11 inches in height. An impreſſion is in the Britiſh Muſeum, and a facſimile of a group in it may be ſeen in the firſt volume of Ottley. This piece is ſuppoſed to have been executed between the years 1460 and 1470. The contours are engraved with a firm and deep line, the inner parts being ſhaded with zig-zag diagonal hatchings. Ottley obſerves,—

> 'The whole, while it juſtifies the obſervation of Vaſari that Pollajuolo poſſeſſed a far more perfect knowledge of the conſtruction of the human figure than all the artiſts who had preceded him, appears alſo to merit the eulogium beſtowed on it by Lanzi, who eloquently ſtyles it "la celebre battaglia de nudi ultimo e viciniſſimo grado al fiero ſtile di Michel Angiolo."'

While Delaborde dilates fully (Gaz. des Beaux-Arts, 1873, vol. vii. p. 107) on the merits of this piece, Cumberland doubts whether it was really engraved by Pollajuolo, though it may have been after his deſign. He maintains the drawing to be bad, and the outline to have been traced like that of a map. For a copy of the Fight between two Centaurs (B. xv. p. 478, n. 23; Paſſ. v. p. 50, n. 4) ſee the Gaz. des Beaux-Arts for 1873, vol. vii. p. 104.

FILIPPO LIPPI, ANDREA DEL VEROCCHIO, MESSER GHERARDO, LUCA ANTONIO DE GIUNTA (ZONTA), and ROBETTA, were other early Florentine engravers, who are believed, with greater or leſs probability of truth, to have left us ſpecimens of work with the burin. Of one or two of theſe it is certain we poſſeſs ſome works, but with regard to others it is the mereſt conjecture that we do ſo. (See Paſſ., alſo Dupleſſis, Bibl. 22, p. 24.) They have been mentioned here on account of their connexion with the hiſtory of early Italian engraving, and not for the purpoſe of indicating to the collector which of their aſſumed works he ſhould endeavour to procure, for this would be uſeleſs, except in reſpect to ROBETTA and ſome of the illuſtrated miſſals and breviaries of the Giunta preſſes of Venice and Florence. L. A. de Giunta is of intereſt to the iconophiliſt on account of his having frequently employed metal plates engraved in relief, ſcratched and with *criblé* backgrounds inſtead of wood-blocks for the ſmaller pieces and border cuts, with which he decorated many of his publications. In this reſpect he ſhould be ſtudied in connexion with what has been ſtated in vol. i. pp. 81-84; and reference may be made to Nagler, vol. iv. n. 903; Paſſ. vol. i. pp. 141-148; vol. v. p. 62; and Dibdin's Decameron, vol. ii. p. 250.

Not any prints of the latter third of the fifteenth century and commencement of the ſixteenth, are ſcarcer than thoſe of the old Italian maſters, nor is our knowledge of their true paternity at all ſatisfactory. Fortunately for the ſtudent, the Britiſh Muſeum contains a rich ſequence of theſe and anonymous *incunabula* from the time of T. Finiguerra and the *niellatori* through Baldini, Robetta, Mantegna, the Campagnolas, and others, to the epoch of Marc Antonio Raimondi. Among them may be found two unique examples—hiſtoric landmarks, as it were—of the hiſtory of Italian art.

It is not unlikely that the collector may come acroſs ſome prints by—

Robetta. Florence, flouriſhed about 1510.

(Bartſch, vol. xiii. p. 392.)

An old Florentine goldſmith-engraver, of the exact period of whoſe birth and death we are ignorant. Thirty-ſix pieces by him are known, ſeveral of which are after deſigns by Filippino Lippi, and in others plagiariſms from A. Dürer may be detected in the backgrounds, originally got perhaps through F. Lippi alſo.

The technic of Robetta's prints is much inferior to their deſigns, though the former varies conſiderably. His earlier ſtyle of engraving is hard and formal in character, ſcratchy and metallic, as it were, while in other pieces (B. 3, etc.) it is more delicate and refined, and evinces a ſomewhat facile and artiſtic power. In certain inſtances Robetta is ſo goldſmith-like and archaic as to lead to the ſuppoſition that he worked at an earlier date than we know he did. He might be thought to have engraved as early as Baldini, but ſuch was not the fact, though ſome writers, like Mr. Scott, aſſociate Robetta with earlier maſters than he is uſually claſſed with, believing that 'by internal evidence we may aſſign ſome of his works to a date prior to 1500.' (op. cit. p. 35.)

Robetta was the horror of Cumberland, who remarks, 'It is with real wearineſs' that he writes about him (p. 136). Dupleſſis, on the contrary, aſſerts (Bibl. 22, p. 25) that Robetta's prints are deſerving of particular attention, and devotes ſeveral lines highly laudatory to this laſt maſter of the early Florentine engravers. Both Cumberland and Dupleſſis have gone to extremes, which are not warranted by facts. Theſe have been more rightly appraiſed by Delaborde, who may be ſaid to ſtand mid-way between the other critics in reference to Robetta.

The maſter occaſionally put his name in full on his plates, ſometimes ſhortened it in various ways, and in other inſtances marked his pieces with RBTA. Roretta is on one print.

Of this engraver it is not unlikely that the collector may meet with an Adoration of the Kings (B. 6), and A Man attached to a Tree by Love (B. 25). Of theſe prints the original metal plates exiſted up to 1821—and may exiſt now for aught we know to the contrary—at which period ſome impreſſions were cauſed by Signr.

Vallardi of Venice to be worked off, and hence theſe two pieces are more frequently met with than are any others of the maſter. Theſe impreſſions ſhould, nevertheleſs, be ſecured, as it would be impolitic to truſt to obtaining anything older. According to Zani the ſubject of Adam and Eve had been engraved by Robetta on the back of B. 6, the plate having been purchaſed by Sig. Carlo del Marino in 1806, who communicated this circumſtance to him.

Next to the Florentine engravers may come thoſe Paduan, Lombardian, Mantuan, and other artiſts, who took MANTEGNA for their model. Their technic is characteriſed by the ſtrongly-marked forms of the deſign and the oblique formal hatchings of the ſhadows. The chief of this circle is the well-known—

ANDREA MANTEGNA. Born, Padua, 1431; died, Mantua, 1506.

(Bartſch, vol. xiii. p. 222.)

An eminent artiſt and pupil of Squarcione who worked at ſo early a date that ſome have believed him to have been the inventor of the art of burin engraving on copper for the purpoſe of impreſſion. But the credit of this cannot be allowed him, as we have not any proof that he attempted the proceſs before the year 1468 —if even then. But it is due to him to ſay that he introduced the art into Upper Italy, and was at once remarkable for the full and grandioſe ſtyle of his deſign and for his ſuperior technic. Some few enthuſiaſts have perceived in the latter far more merit than it really poſſeſſes, while others, like Bartſch, have gone ſomewhat too far in depreciating it. 'One is juſtified,' ſays this writer,

'in beſtowing high praiſe on the prints of Mantegna, as far as relates to their admirable drawing, but it is a complete perverſion of ideas to pretend that Mantegna improved engraving, and that he carried it to its higheſt degree. He has traced the contours of his figures with admirable correctneſs and grace, but the line with which he has executed the ſhadows is without the leaſt taſte. For theſe ſuch a method of hatching is deſirable as may beſt expreſs the forms and muſcles, but in place of which he has employed only a ſeries of rigid parallel lines. He exhibits neither a looſe burin nor hatchings croſſed in a proper manner; conſequently, there is not any merit in the mere work.'

Cumberland—warm ſupporter of the Italian ſchool, as he was depreciator of the German—writes ſomewhat differently. The great Paduan maſter was, he remarks,—

'the Dante of his profeſſion, ſevere, but always ſublime—the cut of his graver decided and powerful, yet rich—the hatchings delicate and ſweet as drawings—his prints are to his art what the early Greek gems are to the times of Dioſcorides, and they led by the ſame proceſſion of care and obſervation to the perfection we witneſs in the works of Marc Antonio Raimondi from Rafael—he was a prince in his art—the ſterneſt ſtudent of the Paduan ſchool.'*

It has been ſuppoſed that Mantegna engraved ſeveral of his pieces on ſome metal leſs hard than copper, and Bartſch points out particularly the Man of Sorrows (n. 7) as having been worked on the latter metal. Two editions—if we may ſo ſpeak—of ſome of Mantegna's prints are conſidered to exiſt. The impreſſions of the firſt iſſue having been taken off with the roller are weak in tint, while thoſe of the ſecond, taken off with the preſs, are ſtronger in hue from the uſe of a dark glutinous oil colour. Mrs. Jamieſon was of opinion that ſome of the earlier impreſſions had not been taken off by means either of the roller or preſs, but 'by merely laying the paper on the copper-plate and then rubbing it over with the hand.' Ottley thought it probable that Mantegna engraved ſome of his pieces twice over, as he found the firſt plate became worn out before he had obtained the number of impreſſions he deſired; he then uſed a harder metal—moſt likely copper.

About twenty-five pieces ſafely attributable to this maſter have reached our time. Neither name nor mark of any kind was placed by Mantegna on his plates. Such marks as exiſt are juſtly conſidered as having been added afterwards by ſome one elſe than the maſter. In a few inſtances a cypher or monogram, ſuppoſed to have reference to Mantegna, was connected in reality with Marc Antonio.

The great Paduan artiſt was extremely popular with other engravers, and hence was widely copied. The inexperienced collector is, therefore, liable to be deceived, and to purchaſe both direct copies of his works by Zoan Andrea and Giovanni A. da Breſcia, and original compoſitions of their own executed cloſely after Mantegna's manner. Such prints ſhould not be rejected, however, for if not as valuable as the true pieces of Mantegna, they are equally as ſcarce. We need ſcarcely ſay that anything of Mantegna ſhould be ſecured when in fair condition; but the engravings of this maſter are apt to occur under ordinary circumſtances in a ſomewhat dilapidated ſtate. The following may be noted as covetable works:—The Entombment (B. 3), Reſurrection (B. 6), Man of Sorrows (B. 7), Virgin in the Grotto (B. 9), Hercules and Antæus (B. 16), Combat of Marine Monſters (B. 17, 18), and the Bacchanals (B. 19, 20). An example from the Triumphs of Cæſar is worthy a place in the portfolio.

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* Refer to the quotation from M. Blanc, vol. i. p. 284.

Zoan Andrea—Vavassore (or Giovanni Andrea Valvassori). Worked during the laſt decade of the fifteenth and firſt twenty years of the ſixteenth centuries.

(Bartſch, vol. xiii. p. 293.)

Upon certain early Italian burin engravings of the above period occur the initials Ȝ A. In a Venetian copy of A. Dürer's 'Apocalypſe' (Woodcuts, 1516, publiſhed by Al. Paganino), the words Zova·Ādrea may be found on one of the pieces; and in editions of Ovid's 'Metamorphoſes' (1505) and Livy (1520), numerous cuts are marked with the initials I A, I a, and Ȝ A.* Further, the only Italian block-book known (vol. i. p. 190) bears the ſtatement that it is the 'Opera di Giouāniandrea Vauaſſore ditto Vadagnino,' and on an early map of Italy there is a tablet at one corner of the print offering the following inſcription: Italia. Opera DI IOANNE ANDREA DI VAVASSORI DITTO VADAGNINO.

Since, in the Venetian dialect, the Chriſtian name Giovanni is often pronounced Zoan or Zouan, and ſo written, the various names and initials above mentioned have been fuſed into one, as it were, and conſidered to refer to a ſingle perſon, called Zoan Andrea Vavassore. Of ſuch a maſter, however, we do not know anything certain, whether as reſpects his time, place of birth and death, and a recent writer—E. Kolloff—in the new edition of the Künſtler-Lexikon (vol. i. p. 698), ſeeks to ſhow that the hitherto accepted views of Zani, Paſſavant, and others, relative to the juſt-mentioned fuſion, have not any ſufficient warranty. Zani, Bartſch, Ottley, and Paſſavant, perceiving in the ſtyle of this Zoan Andrea's work much ſimilarity to the technic of Mantegna, unheſitatingly advanced the former as a pupil of the latter maſter. This opinion alſo is declared by Kolloff to be wrong or only apparently ſupported by the circumſtance of ſeveral pieces having been improperly aſcribed to Zoan Andrea, which are in reality Mantegna's, or the work of an inferior, though not incapable, hand, working after Mantegna's deſigns and in his manner. On the other hand, Ducheſne *aîné* maintained (Deſcrip. des Eſtampes, &c. 1855, No. 30) that Zoan Andrea was the ſame perſon as Giovanni Antonio da Breſcia.

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* Some of the prints here alluded to are conſidered by Paſſavant to be *Metallſtiche*, and not from wood, as ſuppoſed by others. (Refer to vol. i. p. 78.)

> 'What'—writes Kolloff—'the initials Ʒ A on Italian engravings of the end of the fifteenth and the beginning of the ſixteenth centuries truly mean is not yet ſettled. It may be aſſerted without heſitation, however, that the engraver who employed them wherewith to mark his plates had not anything to do with either the artiſt whoſe woodcuts bear the ſignature I A; I a; Ʒ A; and the wood-engravers Zouan Andrea, and Giovanni Andrea Valvaſſori, whoſe names are in full on ſingle pieces.'

Into the polemics of this queſtion we cannot further proceed, but muſt refer to the article by Kolloff previouſly cited, to Nagler, vol. iii. n. 1775, and to Paſſavant, vol. i. p. 138; vol. v. pp. 80, 104. It will be aſſumed here that the initials Ʒ A to be met with on certain early Italian prints mean Zoan Andrea, that there are other pieces without marks cloſely imitative both of the deſign and technic of Mantegna, which are alſo by him, and that there are yet prints not having Zoan Andrea's mark, nor being copies of any of Mantegna's known works, but the general character and technic of which entitle them to be conſidered as the works of the ſame maſter—Ʒ A.

'Zoan Andrea'—writes Kolloff—'had not any particular ſtyle of his own: he was merely a copyiſt, a copyiſt of the commoneſt kind, and of the ſame character as Iſrahel van Meckenen. He ſought to imitate the ſtyle and manner in which his originals were worked out, but in the repetition of the ſpirit and workmanſhip of his models, did not ſhow any particular ſagacity or ſkill, but continued always a draughtſman and engraver of mediocrity; in fact, a mere craftſman. His copies of ſome of Albert Dürer's copperplate engravings are not ſo bad, but the technic is dry and ſmall in ſtyle.'

The writer quoted deſcribes thirty-five authenticated, and twelve doubtful or falſely aſcribed, pieces of Zoan Andrea. Of this maſter any that may be procurable ſhould be obtained. Some of his arabeſques are truly fine.

NICOLETTO ROSEX DA MODENA. Flouriſhed at Modena during the firſt decade of the ſixteenth century;

(B. xiii. p. 252;)

Was in his early work another imitator of the manner of Mantegna. He became afterwards influenced by the German maſters, Martin Schongauer and A Dürer, but finally followed Marc Antonio. Of the period of his birth and death we have not any record. Two only of his prints are dated. One (B. 62) has the date 1500; the other (B. 24), 1512 on it.

Galichon conſiders (Gaz. des Beaux-Arts, 1874, vol. ix. p. 164) Nicoletto da Modena to have been originally a ſculptor rather than a painter, ſince in not one of his prints are the art of compoſition and ſcience of action ſuch as characteriſe artiſts accuſtomed to uſe the bruſh to be obſerved. On the other hand, in nearly all occur iſolated figures in ſculptureſque poſitions.

While very few of the early Florentine engravers marked their plates with their names or cyphers, Nicoletto da Modena ſeldom omitted to mark his. His marks, and modifications of **N R M**, are ſo various, that we muſt refer the ſtudent to Bartſch, Paſſavant (v. p. 92), and Nagler, for an account of them.

As might be ſuppoſed, from the various ſtyles adopted by this maſter, his pieces vary much in appearance and goodneſs. Rejecting the early Florentine prints aſcribed—erroneouſly—by Bartſch to N. R. da Modena, and a few doubtful pieces, there yet remain between ſeventy and eighty works fairly attributable to him. As a nielliſt the maſter has been well illuſtrated by M. Galichon in the Gaz. des Beaux-Arts, 1874, vol. ix. p. 164.

> 'The ſeven pieces here allotted him are not all however nielli, ſtrictly ſpeaking, *i. e.* proofs obtained from plates intended to be niellated. In ſeveral the figures perform actions with the right hands, the inſcriptions are not reverſed, and not any places reſerved for nails are to be ſeen. Theſe plates, then, were not engraved in order to be enamelled, but to furniſh a few proofs. Nevertheleſs, the ſize of theſe pieces, the nature of the metal employed, the ſtyle of work and compoſition, are ſo conformable to the characters of the true nielli, that we feel juſtified in following our predeceſſors in ranging among the latter ſuch examples as otherwiſe ſhow that Nicoletto was perfectly *au fait* as reſpected the practice and requirements of the goldſmiths. The character of theſe pieces and their extreme rarity—for not more than one or two or three examples of each are known—authoriſe the belief that theſe little plates were made to be reproduced under the immediate inſpection of Nicoletto by *niellatori*, whom he directed, and not for the purpoſe of ſale (like others of his works) to the artiſts of different guilds, who, according to their claſs and the orders received by them, ſculptured or engraved them in bronze, ſilver, ivory, and wood, or painted them on *vaſes de faïence* and *plaques de verre.*'

The following pieces are more particularly noteworthy. Saint Dominic (B. 26), The Deceitful Tongue (B. 37), Vulcan and Cupid (B. 52), and markedly the Chriſt with a Globe in his hand, deſcribed by Ottley, and in the B. M. Coll. Some of Nicoletto's *panneaux d'ornemens* are fine. A Saint George brought 13*l.* 10*s.* at the Marochetti auction.

GIOVANNI ANTONIO DA BRESCIA. Worked during the firſt decade of the ſixteenth century;

(Bartſch, vol. xiii. p. 315;)

Was another follower of the ſtyles of Mantegna, of the German maſters, and afterwards of Marc Antonio. He is known to us by numerous engravings, ſome of which are dated from 1505 to 1509. His pieces bear as marks various modifications of the letters **IO·AN·B̄X·** He is ſuppoſed by ſome to have been the brother or couſin of Giov. Maria da Breſcia, a Carmelite monk, who engraved a few pieces bearing the date 1502; but this relationſhip is doubted by others.

Sixty-two prints are mentioned by Paſſavant as belonging to G. A. da Breſcia. Among them are no doubt ſome extremely fine things, but the prints of this maſter vary very much both in technic and expreſſion of form, and many are but copies. An undeſcribed Saint Sebaſtian and a Virgin with Saints and Penitents, in the Britiſh Muſeum Collection, are eſpecially worth notice. The Entombment, after Mantegna (B. 2), Juſtice (B. 18), Venus (Paſſ. 42), the Holy Family (B. 5), are ſatisfactory examples; the latter piece in particular is of high character.

At the Marochetti ſale a 'firſt ſtate' of the Holy Family (B. 5) commanded 42*l.*

As ſupplementary to theſe maſters of the School of Padua, the ſtudent may refer with advantage to the remarks of Paſſavant (vol. v.), on the Maſter of 1515, and the 'anonymous' works of the School of Mantegna. Attention ſhould next be paid to the *Carte di Baldini* or the ſo-called 'Tarocchi of Mantegna,' a ſeries of ancient Florentine or Venetian Tarots, which may be found fully deſcribed in the author's Deſcriptive Catalogue of Playing and other Cards in the Britiſh Muſeum (printed by order of the Truſtees, London, 1876); and thus bridge a gap, over which we paſs to JACOPO DI BARBARJ, GIROLAMO MOCETO, PELLIGRINO DA UDINE, and MARCELLO FOGOLINO.

JACOPO DI BARBARJ (or IL BARBERINO VENEZIANO, JACOMETTO, JACOB WALSCH, the Maſter of the Caduceus). Born, Venice, latter third of the fifteenth century; died, ——? before 1516.

(Bartſch, vol. vii. p. 516; Paſſ. vol. iii. p. 134.)

This artiſt was one of the few early maſters who influenced Dürer, and of whom Dürer himſelf ſpeaks. There has been much difference of opinion concerning the place and time of his birth, and the exact period of his journeyings in various countries; nor can theſe points be ſaid to be now definitely ſettled.

For a long time it was thought that Jacob Walſch and Jacopo di Barbarj were two diſtinct perſons, and certain works now recogniſed as belonging to the Maſter of the Caduceus were alternately attributed to a Jacometto and a Jacopo di Barbarj. Theſe three maſters are now admitted to form but one, viz. Jacopo di Barbarj, or the Maſter of the Caduceus. A like incertitude prevailed as to the place of the maſter's birth, Germany, Italy, Holland, and even France, having claimed the right to it. At preſent the weight of evidence goes to ſhow that Jacopo di Barbarj was born at Venice during the latter third of the fifteenth century, and died probably in the Pays-bas ſome time before 1516. Harzen, Paſſavant, Nagler, and others maintain that Jacopo di Barbarj—truly Jacob Walſch—was born at Nürnberg, left it early in life, and went to reſide at Venice, aſſuming the name of Barbarj from the noble Venetian family, Barberi or Barberini, whoſe protection he had ſought and obtained, together with the permiſſion to attach their name to his paintings; that he was at Venice in 1506, after which time he may be read of as being in the Low Countries, where, in concert with Mabuſe and other artiſts he ornamented with freſcoes the Chateau of Suytburg. On his way to the Netherlands he is aſſumed to have viſited Nürnberg, and to have come into relations with Albert Dürer. He is conſidered by the writers mentioned as belonging to the German ſchool, ſince, obſerves Paſſavant,—

> 'he ought to be, like Jean de Mabuſe, placed among thoſe artiſts who (even before Bernard van Orley and Jean Schoreel) had introduced in the Pays-bas the Italian manner of the ſixteenth century, with this diſtinction, that he not only learnt the elements of his art at Venice, but that he there alſo eſtabliſhed his reputation by numerous works. . . . As artiſt he belongs indubitably to the Venetian School, but ſeeing that he was German by birth, and that he afterwards made the Pays-bas the theatre of his labours, we believe we have as much right to enumerate him among the German maſters as we ſhall have for afterwards including Barthelemi Beham in the ſame category.' (Vol. iii. p. 139.)

M. Galichon being diſſatisfied, however, with the confuſed hiſtory of the maſter as recorded up to 1860, inveſtigated its details afreſh, and publiſhed the reſults of his labours in the Gazette des Beaux-Arts for 1861, tome xi. pp. 311, 320, 445, 459 (première periode) and for 1873, tome viii. pp. 223-230 (ſeconde periode). M. Galichon's concluſions were received with favour, and may be ſtated to be *en reſumé* as follows, viz.—

The various names of Jacopo di Barberino, Jacques de Barbarj or Barbaris, Jacometto, Jacobus, Jacques Walſch, apply to one and the ſame individual, who was born at Venice about the year 1450. This perſon is alſo the Maſter of the Caduceus. He continued to live and paint with much repute at Venice until Count Philip of Burgundy—natural ſon of Philip the Good—returning home by Venice after a miſſion to Pope Julius II. attached him to his ſuite, and took him with him about 1505-6 to the Netherlands, ſtopping at Nürnberg on the way home. At this laſt place Jacopo di Barbarj came into cloſe connexion with Albert Dürer, the talent ſhown by the former exciting ſtrongly the admiration of all the German artiſts. Afterwards in concert with Mabuſe and others, the Maſter of the Caduceus was charged with the decoration of the palace belonging to Philip in the Pays-bas. The maſter is now loſt ſight of until 1510, when his name—Jacobus de Barbaris—is referred to in the accounts of the treaſurer of 'Madame Marguerite' [Margaret of Auſtria, daughter of Mary of Burgundy and the Emperor Maximilian] under the titles of *valet de chambre* and painter attached to the Princeſs. The exact date of his death is not evident, but it muſt have been previous to the year 1516, ſince in the inventory of the effects of 'Madame Marguerite' made at Malines the 17th of July of that year mention is made of the paintings 'de feu maître Jacopo di Barbarj.' At Nürnberg—from 1506—the maſter firſt practiſed engraving on metal and was much influenced by Dürer, to whom and to the influence of the early Venetian ſchool was due the *manière tudeſque* ſo apparent in his works. J. di Barbarj uſed even a paper ſimilar to that employed by Dürer for the impreſſions from his plates. Thus far M. Galichon—who, however, has not been allowed the laſt word.

In February of 1876 appeared an article by M. Charles Ephruſſi in the Gazette des Beaux-Arts (vol. xiii. 2nde periode,

p. 363) entitled 'Jacopo di Barbarj—Notes et documents Nouveaux,' in which certain of M. Galichon's concluſions are attempted to be refuted. The author concludes by remarking—

> 'Without ſeeking to depreciate the merits of the ſtudy devoted by M. Galichon to the Maſter of the Caduccus we believe we have demonſtrated that he was miſtaken on certain points. The fragment of the memoir by Dürer [for his Traité des proportions, etc.] which has ſerved as the baſis of our argument, his letter of the 7th of February, 1506, the examination of the paper employed by the two maſters, together with the cloſe approximation of certain dates, have led us to the following concluſions which complete and rectify the work of our predeceſſor:'—
>
> '1. It is now *certain* that Venice was the birthplace of the Maſter of the Caduceus.
> '2. Barbarj ſtayed at Nürnberg and there ſaw Dürer *before* 1495.
> '3. The ſimilitude between the two artiſts aroſe, not from the imitation of one by the other, but from a ſource of influence common to both.
> '4. There is not anything to prove that Jacopo paſſed through Nürnberg in 1506.' (p. 379, *op. cit.*)

In the courſe of his narrative M. Ephruſſi obſerves that 'it was by a happy divination only that M. Galichon fixed on Venice as the native place of Barbarj; the preface of Dürer which we have cited is the only text which diſſipates all uncertainty' (p. 367, note), and that certain characteriſtics of the maſter had their origin long before his acquaintance with Dürer, and had their ſource in the influence exerted on him by Mantegna. The reſult of this influence was at once appreciated by Dürer, who began to imitate Mantegna through Jacopo di Barbarj: thus

> 'contrary to the opinion of M. Galichon it was not Barbarj who imitated Dürer with or without ſervility, but Dürer who was inſpired by Barbarj, or rather by that which the latter himſelf had obtained from the Paduan maſter.' (p. 375.)

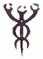
Mr. Scott had previouſly alluded to the Maſter of the Caduceus in the following terms as

> 'the moſt ſkilful engraver except Dürer who ever engraved his own

deſigns—the only forerunner of Dürer in ſoftneſs of effect—whoſe works Dürer muſt have carefully ſtudied. Indeed, the figure of Apollo in his little print (B. 68), and the Satyr's family (B. 69), ſhow that he did not diſdain to derive ideas from Walſh; his drawing and ſtyle have entirely the Italian and claſſic character, yet his fine and dexterous manipulation muſt have ſhown the way to Dürer when he executed his Adam and Eve, one of his earlieſt and moſt perfect works.' (Bibl. 64.)

Jacopo di Barbari was painter, miniaturiſt, nielliſt, and engraver both on metal and wood. According to M. Ephruſſi there is extant a bas-relief in bronze which proves him to have been a ſculptor alſo (*in loco*, p. 380), and from which it is not unlikely that Dürer received ſuggeſtions for the deſign of his Adam and Eve.

An impreſſion from a niello-plate, twenty-nine engravings from copper, and three pieces from wood, compoſe the work of the maſter in our own department. Of the pieces from wood aſcribed to him the large perſpective or birds'-eye view of Venice (A.D. 1498-1500) is the only one *unanimouſly* admitted to be his, though Paſſavant and others attribute to him alſo 'A Combat between Men and Satyrs,' and a piece of three ſheets, 'A Triumph of Naked Men over Satyrs.' Theſe M. Galichon thinks to have been engraved after compoſitions of Signorelli or his ſchool. On the other hand, Nagler (Bibl. 48, vol. iv. n. 1842) makes the number of his works collectively to be 37.

Not one of this maſter's engravings bears a name or date. His prints have as a mark the figure of a Caduceus . M. Galichon rightly conſiders Jacopi di Barbarj as one of the moſt accompliſhed buriniſts of his time.

'His light, delicate, and ſupple ſtroke lends itſelf with eaſe to the expreſſion of the various forms to be rendered. It is gently curved and croſſed in the ſhadows which are never ſtrongly accentuated, and the tranſition from black to white is effected by means of little dots, which prolonging the more inciſive technic, form a half-tint. Occaſionally large undulating and parallel lines, reminding one of the work of Dürer in his earlier period, are employed to expreſs the backgrounds. Rarely has the Maſter in his prints placed his figures in a landſcape broken up with knotty, leafleſs tree-trunks; more frequently a ſimple line encloſes them, yet ſeveral of his compoſitions prove that he ſtudied nature directly.' (tom. xi. p. 311.)

According to Paſſavant the greater number of the engravings muſt have been executed in the Pays-bas, ſince the paper on which we find them printed is of Netherlands origin, and has the water-marks of the manufacturers of that place, ſuch, *e. g.* as the Great Crown, the Hand, and the Gothic 𝔓. 'We are ignorant,' obſerves this author, 'of any Italian copies of his pieces, but are acquainted with numerous German ones executed chiefly by Nicolaus Wilborn of Munſter, and Jerome Hopfer of Augſburg.'

The prints of the Maſter of the Caduceus are valuable, and not by any means eaſy to obtain; but all endeavours ſhould be made to procure an example. The larger pieces from copper are in particular rare. We do not know that there is a finer example of engraving extant than that of the Saint Sebaſtian (Paſſ. iii. p. 140, n 27) of the Britiſh Muſeum. Drawing, expreſſion, and technic are all admirable. The *torſo* is extremely beautiful; the ſhadows are as tranſparent as in a picture of Correggio. A copy from wood accompanies the paper of M. Ephruſſi, but the tranſparency could not be rendered. The original is without mark or ſignature.

The Guardian Angel (B. 9) and the Woman with a Mirror (B. 12) are good, as are alſo B. 13, 14, 15, and 16. Mars and Venus (B. 20) is a large and fine piece, and there is good work in B. 24, but the compoſition is obſcene.

The following pieces are praiſed by M. Galichon, Bartſch 4, 13, 16, 17, 20, and the Saint Sebaſtian.

There is a good collection of this maſter's works in the Britiſh Muſeum, including a bright impreſſion of the coloſſal piece from ſeveral wood-blocks before alluded to as 'a perſpective view of Venice.' (vol. i. p. 259.)

Able as the Maſter of the Caduceus was on the whole, he muſt yet be regarded as an unequal craftſman, whether as regards drawing or technic.

Of G. Moceto (B. xiii. p. 215), it may be ſufficient to remark that he was one of the few Italian maſters of the time who were not influenced by the works of Albert Dürer. He reproduced the grand ſtyle of Mantegna, even to the high taſte and ample flow of the draperies, and ſucceſsfully rendered the dignity, religious quietude, and myſtical ſerenity of the grave figures of

Giovanni Bellini. His prints having been executed on a ſoft metal, but few impreſſions were thrown off, and hence examples of the maſter are extremely ſcarce. (Galichon, Gaz. des Beaux-Arts, 1859, vol. ii. p. 321. Dupleſſis, Bibl. 22, p. 35.)

PELLIGRINO (or MARTINO) DA UDINE (or PELLIGRINO DA SAN DANIELE).

Born, Udine, *circa* 1470; died, Venice, *circa* 1545.
(Paſſ., vol. v. p. 140.)

This artiſt was a pupil of Bellini, and as an engraver, was one of the earlieſt, if not the firſt, to practiſe a ſtippled, dotted, *opus malleo* procedure in his technic, which was followed likewiſe about the ſame time by the maſter next mentioned. Of ſome of Pelligrino's plates impreſſions exiſt worked in tender delicate lines with the burin, while there are other impreſſions in which ſcarcely a line is to be ſeen, except in the contours, all parts having been gone over with dots and points which have deſtroyed the beauty of the prints, giving them an inky, lithographic appearance. This after-work *au maillet* is conſidered by ſome critics not to have been Pelligrino's doing, but to have been that of a later and inferior workman endeavouring to reſtore the worn plates. In the Britiſh Muſeum Collection impreſſions of the ſame plates in their firſt and ſecond ſtates may be ſeen. The introduction of this ſtippled, dotted ſtyle (not the larger *manière criblée* be it remembered) is often aſcribed to Giulio Campagnola, one of whoſe pieces is dated 1509, and ſince we have not warranty for ſaying more than that Pelligrino's prints were probably executed before 1520, we cannot poſitively aſſign priority of invention to the latter maſter. Marcello Fogolino alſo practiſed the method in queſtion, which, moreover, was adopted in the plate of the Angelic Salutation, by Buonincontro da Reggio, as early as 1480, though this plate was not engraved for the purpoſe of being printed from, being apparently a goldſmith's ornamental performance. An impreſſion from it may be ſeen in the B. Muſeum Coll.: it is in reverſe. More effect would have been produced if it had been printed off in the negative manner, ſo that the lines and dots might have detached themſelves white from a black ground, inſtead of black from a white ground, as in the ordinary method. Nagler ſtates (vol. ii. n. 209), there to be 'an old German punctated piece, a Madonna and Child, whoſe origin is earlier than that of the prints of Campagnola.' We regret we do not know the example to which Nagler refers. Not more than eight pieces by Pelligrino are recogniſed. Some of them are marked PP.

Marcello Fogolino. Born, Padua, *circa* 1470; was living in 1550.

(Paſſ., vol. v. p. 145.)

This maſter, though born at Padua, belongs properly to the Venetian ſchool. Only ſix prints by him are known, and they are of the greateſt rarity. He is noticed here on account of his being one of the earlier workers in the punctated manner. Paſſavant remarks of him,—

> 'His burin has much lightneſs, and is of great freedom in the contours; his drawing is round and full, and his ſhadows are executed by means of ſhort, irregular hatchings. He appears to have ſometimes ſought the aids of a mordant and dry-point in finiſhing his *gravures au maillet.*' (vol. v. p. 145.)

At the Durazzo ſale, three pieces by Fogolino were exhibited. Of two of theſe, viz., the Woman and her child (Paſſ. 3), and the Beheading of John the Baptiſt, photographic copies may be found in the illuſtrated catalogue of the above auction. An impreſſion of the firſt piece is in the Britiſh Muſeum Collection. This print realiſed at the ſale mentioned above 50*l.*, and the Beheading of John brought more than 120*l.*

Benedetto Montagna. Worked at Vicenza, 1500; alive in 1533.

(Bartſch, vol. xiii. p. 332.)

Scarcely any details are known concerning the life of this maſter, with the exception that Benedetto was probably brother of the painter, Bartolomeo Montagna, that he ſtill worked in 1533, ſince a picture by him is marked with this date, and was moſt likely a pupil of the old Venetian ſchool, or of Bellini. As an engraver, he imitated Albert Dürer, ſome of whoſe pieces he copied, though at the ſame time he acquired a certain manner of his own.

'His prints are unequal in technic, the earlier ones being delicately engraved with fine points or dots in the gradations, which dots in the later impreſſions are ſcarcely to be perceived. Evidence of this may be obſerved in old brilliant black impreſſions of numbers 2, 14, 17, 19, 22, 27–29, &c., of Bartſch. Some pieces are, on the other hand, very coarſely treated, and ſo different that they might eaſily be aſſigned to another hand. Abraham's Sacrifice (B. i.), Orpheus (B. 25), and particularly the Wrangling Peaſants (B. 30), may ſerve as examples. Theſe and analogous pieces are certainly not by Benedetto Montagna, even when they bear the initials, **B M.**' (Nagler, i. n. 1959.)

It has been before mentioned that in ſeveral editions of Venetian works of the years 1490 and 1499, and in the famous *Hypnerotomachia* occur engravings from metal or from wood, which bear the marks **b** and **b M**. Theſe letters have been ſuppoſed by ſome perſons to indicate Benedetto Montagna.

Paſſavant deſcribes fifty-ſix pieces by this maſter, an etched copy by him of one of Dürer's prints, and 'a grand compoſition' painted by him, but engraved on metal by 'Jacques de Straſburgh, who was probably at Venice in 1503.'

A Saint George in Roman armour, attributed to B. Montagna, was ſold at the Marochetti auction for 16*l.*

GIULIO CAMPAGNOLA. Born Padua, 1482; was living in 1516;

(Bartſch, vol. xiii. p. 368;)

Was the more eminent of the three Campagnolas—Girolamo, Giulio, and Domenico. According to ſome authorities he was the ſon of Girolamo. He was a remarkably gifted man, diſplaying his abilities early in life, and excelling in ſeveral branches of art.

Zani conſidered that he worked as an amateur only, not as a profeſſional artiſt, a view rejected by more recent writers. Not having any ſtyle of his own, as regards deſign and compoſition, G. Campagnola imitates or tranſlates by turns Bellini, Giorgione, and Mantegna.

> 'Influenced by a perfect paſſion for the works of Giorgione, Giulio has remained the moſt faithful renderer of the maſter. If the compoſitions and figures of the one like thoſe of the other offer but little intereſt and are devoid of true beauty, they yet pleaſe by the perfectneſs of their execution, by their luminouſneſs, and their extreme harmony. . . . His prints have been delicately engraved on a very ſoft metal, and hence the impreſſions uſually met with have often a harſh or heavy look in lieu of the warm and luminous tranſparency to be ſeen in choicer examples.' (Galichon, Gaz. des Beaux-Arts, 1862, vol. xiii. p. 332.)

G. Campagnola was one of the firſt, as we have ſeen (vol. i. p. 87), to introduce a punctiform or dotted work in his engravings. In ſome inſtances, as, *e.g.*, in the Saint John the Baptiſt (B. 3), and the Femme Couchée (Paſſ. 11), this procedure was adopted with much tenderneſs and ability, and theſe prints are fine examples of the maſter. In other caſes, the general work is, in our opinion, rather detracted from than otherwiſe, the ſame inky, lithographic character before noticed as exiſting in Pelligrino's prints being obſervable here.

Seventeen pieces of this maſter are catalogued. They are all of great rarity. Some are marked with the name, others with Pat. *i.e. Patavinus*, or Antenoreus; and on one is the cypher ₵.

The Saint John the Baptiſt (B. 3), an early impreſſion, in fine condition, uncut at the lower portion, the figure being entire was ſold at the Howard ſale (1873) for 131*l.* Chriſt and the Samaritan Woman (B. 2), brought 15*l.* 15*s.* at the Marochetti ſale, and 60*l.* at the Durazzo auction. The Ganymede (B. 5) realized at the latter more than 25*l.*

Domenico Campagnola. Worked during the firſt quarter of the 16th century.

(Bartſch, vol. xiii. p. 377.)

According to the uſual account given of this maſter, he was either the brother or nephew of Giulio Campagnola, was born at Padua, was a diſtinguiſhed pupil of Titian, and lies buried in the grave of Giulio, in the firſt court of the cloiſters of St. Anthony at Padua. All this is doubtful, however, for there are reaſons for thinking that there were two Domenicos, and that the eminent pupil of Titian was not the old Domenico Campagnola, to whom reference is here made, ſome of whoſe prints bear the dates 1517 and 1518. The queſtion is fully diſcuſſed in Nagler, vol. ii. n. 1004.

Probably not more than twenty pieces can be fairly attributed to the ſenior Domenico Campagnola. His technic is very different from that of Giulio Campagnola, conſiſting of long and wiry lines. Neverthelеſs in one or two pieces traces of a punctiform proceſs are evident, as, *e.g.*, in the Venus, B. 7.

> 'In the Concert of Shepherds (B. xiii. p. 383) both Giulio and Domenico worked. All the right-hand portion of the print has been engraved by Giulio with a formal dry and delicate ſtroke, while the left, both figures and landſcape, has been executed by the free and vivacious point of Domenico.' (Galichon, *op. cit.*)

A copy, by Jerome Hopfer, of the Battle, B. 10, may occaſionally be met with, and, according to Paſſavant, recent impreſſions on ſtrong paper, from the original plate, likewiſe exiſt. At the Marochetti ſale, the Muſical Shepherds, B. 9, brought 12*l.*; and the Dance of Cupid, Paſſ. 16, 50*l.* At the Durazzo auction, the maſter's chief piece, the Aſſumption, B. 4, realized more than 50*l.*, as did alſo the Muſical Shepherds, B. 9.

Several old Italian woodcuts exiſt, having either the ſign or name of Domenico Campagnola on them; and on one is the date MDXVII. Theſe cuts, either wholly or in part, have been uſually aſcribed to the elder Domenico Campagnola; others doubt this paternity, and allot the pieces in queſtion either to the junior

Domenico C., or to Domenico dalle Greche, believing that the marks have been added or altered at an after period.

DOMENICO CAMPAGNOLA the Younger is ſuppoſed by Nagler to have been the author of an *etched* landſcape deſcribed in the Catalogue of the Marquis Malaſpina, and attributed by Paſſavant to Domenico the Elder. The ſuppoſition that the latter was the author has given riſe to the erroneous opinion that Domenico Senior was the inventor of the etching proceſs.

It muſt ſuffice to mention, as other early Italian engravers of the ſchools we have been conſidering, and of central Italy generally, Altobello dei Melloni, G. Battiſta del Porto (*le maître à l'oiſeau*), Girolamo Campagnola, the Maſter of the Rat-trap or **NADAT**, D. Bramante d'Urbino, and Lorenzo Coſta. Beſides the examples—few in number, and of unfrequent occurrence—of theſe maſters, more numerous anonymous pieces may be ſeen in public collections, but which are nearly as difficult for the collector to procure.

There yet remain two artiſts ſo eminent in character that we cannot diſmiſs them ſo curtly as we have parted from the reſt, though it will be hopeleſs for the collector to expect to obtain examples of their ſuppoſed work. One is Leonardo da Vinci, the other Franceſco Raibolini or Francia.

LEONARDO DA VINCI. Born, Caſtello da Vinci, near Florence, 1452; died, Cloux de Murailles, Amboiſe, 1519.

(Paſſ. vol. v. p. 179; alſo p. 77 nn. 21, 22, 23.)

It is the opinion of ſome good authorities that this verſatile genius and great painter produced not only various deſigns for other perſons to engrave from, but actually worked himſelf both on copper and wood. Several of the pieces, however, which have been attributed to him by ſome critics, have been aſcribed by others to his maſter Verocchio (Paſſ. vol. v. p. 53), to Pollajuolo, Mantegna, G. A. da Breſcia, Giacomo Francia, and Duvet. The truth being, we ſuſpect, that with the exceptions of the ſmall 'Portrait of a Young Female in Profile' (ſometimes called Mona Liſa), Paſſ. n. 1, in the cabinet of the Britiſh Muſeum, and of the 'Head of a Female Crowned with Ivy' (Paſſ. n. 2, wrongly deſcribed as of a man), having the letters **ACHA** on the left, and **LE-VI** on the right of the *medaillon*, (*i.e.*, Academia Leonardo da Vinci); it is extremely doubtful indeed, if any of the pieces which have been allotted to this artiſt are the work of his hand. That ſome of them may have been engraved after the deſigns of L. da Vinci, or have originated in the Milan Academy, with which he was connected, is very likely to have been the caſe. Nevertheleſs, we admit that we are ſomewhat loth to relinquiſh the Head of an Old Monk, which was in the Durazzo Collection, and which is attributed by Bartſch (vol. xiii. p. 241, n. 21) to Mantegna.

As regards the Three Horſes' Heads (Paſſ. 10, and the large portrait of a female (aſſigned by Paſſavant to Verocchio (vol. v. p. 53, n. i.), and by others to G. A. da Breſcia), we ſhould certainly reject them from a place here. As to the ſeveral rare impreſſions, in the B. M. collection and elſewhere, of the 'Laſt Supper,' there cannot be much doubt that they are the works of engravers of the time of Leonardo, and not of the maſter himſelf. To M. Dupleſſis, however (Bibl. 22, p. 50), the Three Horſes' Heads convey more evidence of the feeling and work of the maſter than do any other of the examples to which reference has been made.

> 'With reſpect to the other prints attributed to Leonardo we could not ſay ſo much. We have examined them at the Britiſh Muſeum, and while fully admitting that the Buſt of a Woman in profile, the Woman crowned with Ivy, and the Head of an Old Man—that which Bartſch looked on as the work of Mantegna—ſtrongly recall the manner of the illuſtrious Milaneſe we are yet loth to decide, preferring, until after a freſh examination, to declare our belief that while the examples in queſtion were undoubtedly inſpired by the great artiſt, they may, nevertheleſs, have been developed on the metal juſt as likely by one of his clever pupils as by the maſter himſelf.' (p. 51.)

The piece deſignated *Poiſon et Contre-Poiſon*, and attributed to Duvet by Bartſch (vol. vii., p. 515, n. 44), was conſidered by the late Mr. Carpenter to be the work of Leonardo da Vinci. (*antea*, vol. i. p. 340, alſo Bryan, Bibl. 10.)

In 1874 the Britiſh Muſeum acquired from the Howard Collection a print ſuppoſed to be unique, and the direct handiwork of Leonardo da Vinci. It is about 10½ inches in breadth by 9 inches in height, and repreſents a Winged Dragon attacking a Lion, the foreground being ſtony, and there are hills in the background of the deſign. There exiſts a certain drawing in red chalk by Leonardo da Vinci, preſerved in the Cabinet of the Uffizi, at Florence, and an engraved copy by Zoan Andrea is deſcribed both by Paſſavant (vol. v. p. 81) and Meyer (vol. i., p. 702). A photographic copy of the original drawing may be found in Bardi's collection. On examining the 'Howard' Print and the photograph together, it may be ſeen that there are certain variations between them, and much in favour of the original drawing. In the latter, the action and expreſſion of the Lion is finer, and the form, etc. of the wings of the Dragon ſuperior to what they are in the print, and in lieu of the hilly background, ſome groups of nude infantile forms may be diſcerned. The technic of this print is very different from that of the Duvet, 'Poiſon et Contrepoiſon,' and more like the work in the Head of a Female Crowned with Ivy before mentioned. Had this example actually been engraved by Leonardo, hardly ſhould we expect to find in it inferiority of action and drawing as compared with the original deſign. Was not the latter developed on metal by ſome pupil of the 'Academia,' who was unable to embrace at once all the high characteriſtics of the maſter?

There are a few pieces of ornamental, interlaced, pattern work (Paſſ. 9), which have been printed off from engraved copperplates, bearing on them inſcriptions implying that they proceeded from the ACADEMIA DI LEONARDO DA VINCI. There exiſt, likewiſe, examples of the ſame deſigns which have been worked off from wood-blocks, bearing the cypher of Albert Dürer. (B. vii. p. 159, n. 140.) It has been a queſtion—not yet ſatisfactorily anſwered—to whom the original deſigns were due. Some have allotted them to Leonardo da Vinci, believing that Albert Dürer had copied them afterwards on wood. Other critics have attributed them to the latter maſter, aſſerting that ſome of the pupils of the Milan Academy copied them on metal from the German impreſſions. Thauſing has not any heſitation in believing that the original deſigns ſprang from the School of Da Vinci, as they accord with certain decorations in the ſacriſty of Santa Maria delle Grazie at Milan, which were executed at the ſame time that the great maſter was working on the 'Laſt Supper' in the refectory (Dürer, Geſchichte, etc., p. 274).

In Bryan's Dictionary (art. Leonardo da Vinci), ſome intereſting diſcuſſion in connexion with our preſent maſter may be met with. The moſt recent memoir on Leonardo is, however, that of the Marquis Girolamo d'Adda, in the Gazette des Beaux-Arts, 1868, tom. xxv. p. 123, which fully merits attention. We may add that it is accompanied with illuſtrations of ſome of the very precious relics to which alluſion has been made in this notice of the maſter.

FRANCESCO RAIBOLINI (or FRANCIA). Born, Bologna, 1450; died Bologna, 1517.

(Paſſ. vol. v. p. 197.)

This well-known goldſmith and refined painter, of ſome of whoſe works in *niello* paper-proofs have reached us, was ſtated by Calvi* to have engraved on copper. He aſſumed that the piece, B. vol. xiv. p. 28, n. 22, and one or two other prints—ſaid to have been engraved by Marc Antonio after deſigns by Francia—were the work wholly of the latter maſter.

Francia is believed to have originally engraved the 'Italic' characters uſed by Aldus, firſt in the edition of Virgil, publiſhed by him in 1501, and afterwards in various editions of works which he printed. Aldus himſelf deſigned the type in queſtion after the handwriting of Petrarch in the MS. of the Canzonière.

Some perſons have doubted whether the 'Franciſcus Bononienſis,' who engraved the *caratteri curſivi* for Aldus, was the famous painter, but Sir Antonio Panizzi, in his eſſay, *Chi era Franceſco da Bologna* (printed for private circulation in 1856), proves him to have been ſo.

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* Memorie della Vita, &c., di F. Raibolini. Bologna, 1812.

Beſides eight *nielli* proofs, four engravings with the burin are deſcribed by Paſſavant. As all theſe pieces are unſigned, there is not any certainty that they are the work of this maſter.

The print in the Britiſh Muſeum cabinet, having the inſcription 'Guerino dit Meſchi,' is ſuppoſed by Waagen to have been executed by F. Francia (Art Treaſures, vol. i. p. 247).

Children or relatives of Francia engraved at a ſomewhat later date. There exiſt a few ſcarce prints of the date 1530, ſigned **I·F.** Theſe are uſually aſcribed to Jacopo Francia, the ſon of Franceſco. Jacopo died at Bologna about the year 1557. Two pieces (B. vol. xv. p. 459, nn. 5, 6) were preſent in the Durazzo collection.

For details relative to the Francias as engravers, reference ſhould be made as follows: Paſſ. v. pp. 197, 222; Nagler, ii. n. 2090; iii. n. 2300; Macmillan's Magazine, February 2, 1874.

Peregrino da Cesena.

Mention has been made before (pp. 84, 87, 98) of Peregrino as a goldſmith-engraver and nielliſt, as well as of the opinions of ſome authorities that by far the greater number of pieces attributed to him, and deſcribed by Ducheſne and others as true *nielli* impreſſions, ſhould be regarded as engravings of ordinary character. A detailed account of theſe prints by Peregrino may be met with in Paſſavant, vol. v. pp. 205–220. Nagler, vol. iv. n. 2728, ſhould alſo be conſulted.

CHAPTER XVII.

ON METAL-ENGRAVING OF THE ORDINARY KIND. — ROMAN SCHOOL AND MARCO ANTONIO RAIMONDI AND FOLLOWERS.

∂∂—The Roman School and Marco Antonio Raimondi, Agoſtino di Muſi, Marco Dente da Ravenna, Caraglio, the Maſter of the Die, Bonaſone, Enea Vico, the Ghiſis.

ABOUT the time that the eminent German maſter, Albert Dürer, was unfolding in the North all the power and faſcination that the burin of a great genius could diſplay, the ſchool of Francia had juſt ſent forth one of its pupils, who was deſtined to accompliſh, to a conſiderable degree, the ſame for Italy. This pupil was—

Marco Antonio Raimondi. Born, Bologna, *circa* 1480;* died, Bologna, *circa* 1530.

(Bartſch, vol. xiv.; Paſſavant, vol. vi. p. 3.)

Of the exact time of his birth and death we are ignorant. We learn from Vaſari and Sandrart that he was inſtructed in drawing and deſign by Franceſco Raibolini, and in the technic of goldſmith's engraving by ſome other maſter of the day. By 1505 Marc Antonio had engraved a plate—Pyramus and Thiſbe (B. 322)—and had made a journey to Upper Italy and Venice. About the year 1510 he went by way of Florence to Rome, where he remained until 1527, working much under the direction and immediate ſuperviſion of Raphael. From Aretino, Vaſari, and others, it is gleaned that during Raimondi's ſtay in Rome, after the death of Raphael, he was impriſoned by Pope Clement the Seventh for engraving ſome indecent ſubjects from the deſigns of Giulio Romano, and illuſtrations to Aretino's ſonnets. On the ſolicitations of Cardinal Hyppolytus de Medicis and Baccio Bandinelli, the Pope reſtored him to liberty. On recovering his freedom, being deſirous of ſhowing his appreciation of the kind offices of Bandinelli, he engraved the Martyrdom of Saint Lawrence, after a painting by the latter; the engraving being ſhown to the Holy Father, he was ſo pleaſed with it that he took Marc Antonio under his immediate protection. Bandinelli, himſelf, however, was not altogether ſatisfied with what Marc Antonio had done, and complained to the Pope that his work had not been faithfully rendered. The latter—a reputed connoiſſeur in art—compared the two works, and decided that Marc Antonio was not only free from having committed faults of his own, but had corrected ſome conſiderable ones made by Bandinelli; and that, on the whole, the drawing of Marc Antonio excelled that of Bandinelli. Bartſch remarks, in a note, v. 14, p. 91,—

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* According to Paſſavant, A.D. 1488.

> 'It is, in fact, obſervable that Marc Antonio, accuſtomed to the graces of Raphael, has ſpread over his work much of the fine manner of his excellent maſter, and that he has ſoftened, ſo to ſay, the ſomewhat coarſe and *outrée* manner of Bandinelli;'

while Paſſavant is to the effect that—

> 'the original drawing *à la ſanguine* of Baccio Bandinelli, which ſerved for this celebrated engraving, exiſts in the Cabinet of Munich. It is of the greateſt beauty, and of the moſt careful execution; and one can underſtand its author complaining that Marc Antonio had not faithfully copied the original; for if the pupil of Raphael has beſtowed more nobility and beauty on the forms, particularly of the nude, he has done ſo only at the expenſe of the energy overruling the whole compoſition' (p. 17).

In 1527 Marc Antonio, having loſt everything during the ſack of Rome, and been forced to pay a heavy ranſom, returned to Bologna, where he ſoon afterwards died; at leaſt we may conclude, from a ſtatement by G. A. di Niccolini di Sabio, that he was not alive in 1534.

From the time of his Roman period until now Marc Antonio may be ſaid to have enjoyed a high and almoſt unlimited reputation; and yet, if we may take Gilpin (who wrote in 1802) as expreſſing the truth, there was an interregnum —three-quarters of a century ago—when the reputation of the maſter in this country was different from what it is at preſent, when the higheſt prices are given for fine impreſſions of his chief works. Gilpin writes :—

> ' Amongſt the ancient Italian maſters we cannot omit Marc Antonio and Auguſtin of Venice. They are both celebrated, and have handed down to us many engravings from the works of Raphael ; but their *antiquity*, not their *merit*, ſeems to have recommended them. Their execution is harſh and formal to the laſt degree ; and if their prints give us any idea of the works of Raphael, we may well wonder how that maſter got his reputation ; but we cannot, perhaps, in England form an adequate idea of theſe maſters. I have been told their beſt works are ſo much valued in Italy that they are engroſſed there by the curious, that very few of them find their way into other countries, and that what we have are in general but the refuſe.' (Bibl. 26, p. 56.)

The fact is, as Cumberland points out, the plates of Marc Antonio, which, after his own time—

> ' went into the hands of Salamanca, Barlacci, Lafreri, and others, are of but little value to reaſon from, as they frequently altered and retouched them ; and many ſuch ſtill exiſt in Rome, the plates having been pawned to the Monte di Pieta by their owners, and let out by the year by the Camera at Rome to Roſſi and other moderns, ſuch as Carlo Loſſi, who in the year 1790 publiſhed a very large catalogue of the remains of the old maſters at a very low price for the uſe of ſtudents there. Theſe dealers, I was informed, hired the plates by the year, with permiſſion to take what impreſſions they choſe ; and as the demand was very ſlow, they ſeldom went to the expenſe of printing a greater number than were likely to be wanted—[a circumſtance ſo far not to be deplored]. . . . The Judgment of Michael Angelo, from Mantuanus, was then in a very good ſtate, and cheap, as theſe impreſſions then were, good older impreſſions or proofs were as remarkably high ; and during my laſt reſidence in Rome, which was about 1790 or 1791, a fine brilliant impreſſion of the Maſſacre of the Innocents, without the *chicot* (which is certainly the fineſt by far), was ſold to Count Manfredini of Florence for 60 ſequins, or about 30*l.* ſterling of our money.' (pp. 223, 224.)

The works of Marc Antonio may be divided into three claſſes. In the firſt claſs may be placed ſuch pieces as he executed during the earlier period of his artiſt life under the influence of the ſchool of Francia. In the ſecond diviſion come thoſe which were produced during the maſter's ſtay at Rome, and while under the direction of Raphael. In the third claſs are to be found thoſe prints which were engraved after the death of the latter. Minuter diviſions might be made, but the above are ſufficient for our purpoſe. As might be expected, the engravings of the firſt claſs are very different from thoſe of the matured technical powers of the maſter, and when tracing the drawings and embodying the deſigns of Raphael d'Urbino; extreme examples of each diviſion can hardly be ſuppoſed to have been engraved by the ſame perſon, they are ſo different in every particular, ſave the preſence of a certain graceful feeling in all.

The works of the firſt diviſion ſhow, of courſe, the technic of the goldſmith-engraver with the formality and archaic religious feeling of the ſchool of Francia. The earlier prints of this diviſion exhibit, likewiſe, the hand of a young artiſt but ſlightly converſant with the mechanical part of his art, while the after ones evince greater power, freer and better drawing, a more delicate burin, and better-arranged lines; but in all there is more or leſs evident the early Italian work of the goldſmith and *niellatore*. To this diviſion belong Pyramus and Thiſbe, A.D. 1505 (B. 322), Orpheus (B. 314), the Nativity (B. 16), Saint George and the Dragon (B. 98), etc. Although under this diviſion, chronologically conſidered, muſt come ſome of the copies—begun, probably, at Venice and finiſhed at Rome—from the Life of the Virgin, the Small Paſſion and other works of Albert Dürer, yet it muſt be obſerved that in many of theſe copies, influenced by the ſpirit and manner of his model, Marc Antonio ſhows much advancement in the management of the graver. He becomes more of the artiſt and leſs of the craftſman, facile and freer in his work, and adumbrating that perfection in technic to which he afterwards attained in the admirable ſpecimen of engraving the Portrait of Aretino.

Some of Marc Antonio's copies from Dürer are poor enough unqueſtionably, particularly thoſe in which he attempted to treat the ſtyle and large manner of the technic of wood-engraving in the thinner and more rigid method of engraving on copper.

Among the works of the ſecond period occur the maſterpieces of the artiſt, the tranſition towards which was made through the fine engraving of Les Grimpeurs (B. 487), after Michael Angelo, which bears the date 1510. It was probably begun at Florence and finiſhed at Rome, where for ſo long a time Marc Antonio was to reap the advantages of an intimate connexion with Raphael.

> 'There cannot be the leaſt doubt that the part taken by the great maſter of Urbino in the works of the Bologneſe engraver contributed in great meaſure to that degree of excellence to which the latter attained in his art. But we have not any right to conclude, as ſome have done, that Raphael himſelf often traced on the plate of copper the outlines of his own compoſitions; nor can we admit even that he corrected the firſt proof impreſſions, as ſought to be ſhown from ſuch a piece as the Galatea of Marc Antonio, which, forcibly retouched with the pen, is preſerved in the Library at Vienna. The work and additions by means of dots, reſorted to for a fuller modelling of the forms, do not in the leaſt correſpond to Raphael's manner of drawing. We have every reaſon to think that the retouches in queſtion are Marc Antonio's own, ſince this engraving is not one of thoſe which he has completely finiſhed. . . . The exceptionally high talent of Marc Antonio as a draughtſman ſhows itſelf in all its force when he engraves after ſimple ſketches of Raphael not ſpecially prepared for engraving from, ſince certain parts only were finiſhed, while others were but juſt indicated. The engraver muſt have been, therefore, completely penetrated by the manner of the maſter, to have been enabled to leave us from ſuch ſketches works ſo perfect as thoſe which we admire in Marc Antonio's prints.' (Paſſ. vol. vi. p. 6.)

A ſomewhat different view from the preceding is taken by other critics. Mr. Reid, of the Britiſh Muſeum, *e.g.*, remarks, in the 'Guide to the Collection of Prints in the King's Library' (p. 7),—

> 'Raphael took ſo much intereſt in Raimondi's works that he corrected the outlines of ſome of the ſubjects on the copper. Theſe corrections are quite perceptible on a few of the plates.'

Ottley believed that the ſigns of Raphael's immediate ſuperviſion are clearly to be ſeen in the Judgment of Paris, the Adam and Eve, and ſeveral other pieces, and that theſe ſhould be conſidered as Marc Antonio's more perfect works; on the whole, as they are alſo the moſt difficult to be procured in a good ſtate of impreſſion, from the great fineneſs and cloſeneſs of the lines with which they are ſhaded. Among the prints of the maſter are three, viz., the Virgin on the Clouds (B. 47), the Virgin Weeping over the Body of her Son (B. 34), and Philoſophy (B. 381), which are of ſuch excellence in point of deſign and expreſſion that a few writers have ſuppoſed them to have been wholly engraved by Raphael, as well as deſigned by him.

After the death of Raphael, Marc Antonio engraved chiefly from the deſigns of Giulio Romano. The works of this period belong to the third diviſion, and are, as a rule, inferior to thoſe of the previous epoch. In the engravings of the latter may be found a grace and feeling for form and expreſſion not to be met with in the former; the drawing, too, is more correct: one can almoſt, as it were, take hold of the rounded limbs and feel them. There is not any laxity in the management of the burin; they are, in fact, the perfected works of a maſter. In the pieces of the present or third claſs—though many of them are of high quality—we feel that the extreme grace and feeling for form, the careful, delicate management of the burin, have diminiſhed, and that in many inſtances haſte, manneriſm, and mediocrity have begun to appear.

It is believed that Marc Antonio, during the latter period of his life, occaſionally etched his plates up to a certain point, and then finiſhed them with the burin. Paſſavant notes the following as examples of ſuch mixed method: B. 162, 165, 253-255, 367, 372, 431, 435, 436. (Paſſ. vol. vi. p. 7; Nagler, vol. ii. n. 2333, p. 847.)

If we inquire once more as to what thoſe qualities are which have aſſured to Marc Antonio ſuch high rank among his contemporaneous engravers, we may ſay with Paſſavant that they conſiſt, firſtly, in a—

> ‘perfect underſtanding of drawing originally learnt in the School of Francia, and afterwards carried to the higheſt degree of perfection under the tutelage of Raphael. To this, Vaſari witneſſes when he mentions the drawings of Marc Antonio after the freſcoes of the Vatican preſerved by him in the book of drawings of the great maſters, and to which he ſo often alludes. Secondly, in the expreſſion of truth and life which he knew how to beſtow on the heads of his figures, and in the able and intelligent exerciſe of the burin which he managed with much ſimplicity and freedom in a ſtyle borrowed from Albert Dürer, and in which he had not any rival either

among his contemporaries or the Italian engravers of the ſixteenth century who followed him. To theſe prerogatives, he added an exquiſite ſenſe of the ſtyle of the maſters whoſe compoſitions he engraved, and no one knew better than he how to give that delicacy of contour, grace of form, and depth of expreſſion, which we ſo much admire in the works of Raphael, and in which reſpect Marc Antonio has remained unrivalled up to the preſent day.' (Vol. vi. p. 9.)

With all our admiration for Marc Antonio, however, we cannot go to that extreme which leads ſome to regard him as the chief of engravers. We perceive unqueſtionably in his works an artiſtic Italian, though ſomewhat academic beauty of drawing, form and expreſſion, not to be met with elſewhere. He has a grace of his own. His portrait of Aretino proves to what high excellence of technic he could attain. But Dürer was before him in everything but grace, and that Italian feeling for flowing outlines and elegant expreſſion, to which it is ſcarcely ſurpriſing a German did not attain. Dürer was a Shakeſpeare, a Michael Angelo, a genius, a creator in his art; Marc Antonio was the Virgil and Horace of his time. The one held the wand of an enchanter as well as the burin, the other only the facile crayon of the accompliſhed artiſt. In reſpect to technic alſo Dürer ſurpaſſed Raimondi—the portrait of Aretino by the latter notwithſtanding. The copy of Dürer's Knight and the Lady is fine *quoad* technic, but Dürer in one ſenſe taught Marc Antonio, giving him ſome of the moſt important leſſons in work and manipulation he could receive when the latter ſet about forging copies of Dürer's works. Much has been ſaid about Marc Antonio's Adam and Eve (B. 1);* it has been called 'a moſt exquiſite production,' in fact ſo highly has it been regarded that Raphael has been ſuppoſed by many critics to have had an immediate hand in the work of the Eve. Of the grace and fine form in it, there cannot be any doubt, nor of the goodneſs of the technic. But beſide the Adam and Eve of Albert Dürer, it is merely a formal academic grouping of two ideal figures, and compared with that piece of conſummate uglineſs in certain details, the Adam and Eve of Rembrandt, it is without life, ſpirit, and intereſt.

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* See Vol. I. p. 119.

This opinion may ſhock many, but we venture to expreſs it. As Mr. Scott has remarked,—

'Marc Antonio was very great in drawing, and his prints have the ſingular intereſt of preſerving to us ſketches and inventions by Raphael, but otherwiſe he is undiſtinguiſhable from his aſſiſtants, and doubtleſs availed himſelf of aid from various hands without much detriment to the quality of his works. His prints have little charm of texture or of curious manipulation. What Raphael required was not executive delicacy, (Marc Antonio's works done entirely by himſelf, had this to a ſingular degree, but they ſoon degenerated into a coarſer and ſharper manner,) but perfect drawing, and this he would try to inſure by ſuperviſion.'

The ſameneſs of ſtyle and abſence of perſonal characteriſtics in technical procedure, which marked the older Italian engravers prevail among the workers of the preſent day.

'We remember,' obſerves a writer in the *Saturday Review*, March 21, 1874, 'to have ſeen Toſchi at work among his pupils in Parma, on the copper-plates from the freſcoes of Correggio, and as we paſſed from table to table ſo firmly was the ſchool eſtabliſhed in its ſtyle that it ſometimes became difficult to diſtinguiſh between the maſter and the ſcholar. Since the death of Toſchi we have reviſited the ſame atelier, and can teſtify that its preſent director, Signor Raimondi, has ſo far inherited the talent and traditions of the founder as to tread ſtep by ſtep in the old footprints.'

Bartſch met with ſo many pieces of the Roman School which he could not aſſign ſpecifically to either Marco Antonio or his pupils, Agoſtini Veneziano and Marco da Ravenna, that he deſcribed the works of theſe three engravers under one catalogue —vol. xiv. of his well-known 'Peintre-Graveur.'

The abſence of variety of texture and of feeling for colour in Marc Antonio's engravings, is thus accounted for by Dupleſſis,—

'Marc Antonio reproduced drawings only; he never directly addreſſed himſelf to a painting by Sanzio. This muſt be borne in mind, becauſe the prints deſtitute of pictureſque effects might otherwiſe incur the reproach of not rendering the tone of original paintings. For thoſe, however, who are converſant with the productions of Raphael, this remark has but little importance. Do we not eaſily perceive that the Poetry engraved by Raimondi is no more the exact repreſentation of the freſco of the

Vatican than his Saint Cecilia is the counterpart of the painting in the gallery at Bologna? Raphael, conſidering that engraving in the hands of Marc Antonio was not fit to render the aſpects of his paintings, preferred to confide to him the preparatory ſtudies which he had drawn on paper. In doing this, Raphael gave another proof of his admirable tact and exquiſite judgment.' (Bibl. 22, p. 68.)

Great as Marc Antonio was as a draughtſman, yet in ſome inſtances his hands and feet are very badly executed, and even the heads are pieces of diſtortion. It is the caſe with all the Roman School, that while the *general* drawing and feeling for the nude are commendable, the details are often ſuch as an Academy probationer would be aſhamed to own; in fact a majority of the prints of the Roman School ſhould be looked at a ſhort diſtance off, the poor details thus become loſt in the fine general effect.

In going through a collection of engravings by Albert Dürer one never tires, never feels a ſameneſs nor want of intereſt, either in ſubject or treatment. Can we affirm the like in reſpect to Marc Antonio? After three or four of the fine volumes in the B. M. collection have been examined, have we not had ſufficient for one ſitting? And does not this hold good with reſpect to moſt of the Roman School as well as of its head, Marc Antonio Raimondi? We feel all admiration and reſpect for their general correctneſs of form, artiſtic feeling, and equableneſs of work, but we are apt to loſe intereſt in their ſameneſs, in their monotony of treatment and ſubject. The German and other Northern Schools rarely tire, for with their themes we have uſually ſome intereſt and ſympathy, and their manipulation is attractive both in its verſatility and power. Nor is this ſtrange; for we can admire under a veil only the fine forms of Parnaſſus and Olympus, the unrealities of the Fable, and a claſſic tranſlation of the Chriſtian theme, while we ſeize at once the imagery and live over again in the humanities through which the Northern Schools of engraving have ſought to develope the ſubjects they bring before our minds.

'To moſt of us, after all ſteps towards it, the antique world, in ſpite of its intenſe outlines, its perfect ſelf-expreſſion, ſtill remains faint and remote.' (Pater's Hiſtory of the Renaiſſance, p. 148.)

Paſſavant aſſigns 308 pieces—including a few *nielli*—to Marc Antonio Raimondi. Which of theſe ſhould the collector endeavour to procure? The following are referred to as more congenial to our own taſte. The Adam and Eve (B. 1, Paſſ. 1); God appearing to Noah (B. 3, Paſſ. 3); Joſeph and Potiphar's Wife (B. 9, Paſſ. 4); Maſſacre of the Innocents without the *chicot* (B. 20, Paſſ. 9). The latter print is probably the maſterpiece of the artiſt, and is aſſuredly a beautiful example of artiſtic and technical work. There are two well-known varieties of the print, the one juſt mentioned, or the impreſſion *without the chicot*,* and B. 18 the one with the *chicot.*

The latter is conſidered by Bartſch as the work of Marc Antonio, but more recent authorities regard the ſtate without the *chicot* only as his, the one having this little tree being thought to be a copy, and—in the opinion of Paſſavant—by George Pencz. M. Delaborde, however, holds an oppoſite opinion. (Notice Hiſtorique ſur le Department des Eſtampes, &c. Paris, 1875, p. 209, n. 22.) We coincide with thoſe who regard the impreſſion without the *chicot* as being the finer print. Examples of the latter are of the higheſt degree of rarity, the few which exiſt having, we ſuſpect, become cloiſtered.

The Virgin weeping over the body of Chriſt (B. 35, P. 14); the Virgin on the Clouds † (B. 47, P. 20); Paul Preaching (B. 44, B. 17); the 'piece of five Saints' (B. 113, P. 49); Saint Cecilia (B. 116, P. 51); the Triumph of Titus (B. 213, P. 126); Dido (B. 187, P. 122); Lucretia (B. 192, P. 123); Cleopatra (B. 199, P. 124); the Dance of Cupids (B. 217, P. 167); Judgment of Paris (B. 245, P. 137); Parnaſſus (B. 247, P. 128); Aurora riſing from the Sea (B. 293, P. 187); Orpheus and Eurydice (B. 295, P. 190); Venus riſing from the Bath (B. 297, P. 141); 'Quos Ego' (B. 352, p. 138) (attributed by Cumberland to Caraglio); Prudence (B. 371, P. 200); Poetry (B. 382, P. 204); a young Female watering a Plant (B. 383, P. 227), (attributed by

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* A ſtumpy fir-tree riſing above a ſmall group of foliage at the upper part of the right hand margin of the plate. The word *chicot* ſtrictly means a knotty piece of the top of a fir-tree, in Italian *falcetta.*

† Of this print four diſtinct ſtates were ſhown lately by Mr. Reid to the author, and he was given to underſtand that five ſtates of the Adam and Eve and of the Dido exiſted.

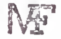
Paſſavant to Beham), Les Grimpeurs (B. 487, P. 254), and B. 305, 333, 345, 350, and 489, are all fine examples of the maſter.

Beyond moſt, however, in point of beauty of technic, comes the portrait of Aretino after Titian (B. 513, P. 277). At the Howard ſale, in 1873, a ‘brilliant proof before the monogram, the ornaments in the cap, and the third and following lines of the inſcription,’ was ſold for 780*l.* The catalogue continues—

> ‘only one other impreſſion of this ſtate is known, which is depoſited in the print-room of the Britiſh Muſeum, and which, until the diſcovery of this ſecond proof, was always conſidered unique. The paper is cut away at the bottom, but ſufficient remains to prove that the remaining lines are not there.’

The impreſſion which was ſold at the Brentano auction in 1870, was purchaſed by the Baron Ed. Rothſchild for 5340 florins.

The ſeries of Small Saints is noteworthy, as are likewiſe the Martyrdom of Saint Lawrence, and the ſtrange compoſition known as the Sorcerer and Skeleton, or the Stregozzo, by ſome attributed to Agoſtino di Muſi.

A ſimple tablet without any mark on it may be found on ſome of Marc Antonio's pieces. On others the tablet has a monogram forming MAF . The monogram exiſts on other pieces without the tablet. On a few prints a date may be met with. On ſome pieces there are not any marks in the early ſtates, but they have been added at an after period to the plates, and the monogram has been appended likewiſe to ſpurious engravings with which the maſter never had anything to do.

The collector ſhould be made aware that as reſpects Marc Antonio it is more difficult to procure good impreſſions than it is of other engravers of the ſame date. The maſs of Marc Antonio's engravings about in the hands of ſecond-rate dealers, is abſolutely worthleſs. Thoſe ſpecimens which happen to be original impreſſions from untouched plates, are but lamentable ghoſts of the truth, and forcible imprints are nothing but the coarſe offspring of retouched, reworked plates. For anything at all deſirable in the way of impreſſion and condition, a high price muſt be paid. At the ſale of the Hippiſley Collection in 1868, the Adam and Eve brought 240*l.*, the Piece of Five Saints

192*l.*; the Dance of Cupids, 144*l.*; Judgment of Paris, 94*l.*; a Bacchanalian Frieze, 160*l.*; Mars, Venus, and Cupid, 83*l.*; Galatea, 50*l.*; Philoſophy, 50*l.*; Young Female with cup in right hand, 40*l.*; Three Doctors, 30*l.*; Plague of Athens, 18*l.* 18*s.*; Bather. 80*l.* At Baron Marochetti's auction, 1868, the Adam and Eve realiſed 136*l.*; God appearing to Noah, 29*l.*; Maſſacre of Innocents, with *chicot*, 40*l.*; Deſcent from Croſs, 36*l.*; Virgin weeping over body of Chriſt, 41*l.*; Notre Dame à l'Eſcalier, 20*l.*; Virgin on the Clouds, 35*l.*; Martyrdom of Saint Lawrence, 40*l.*; Saint Cecilia, 51*l.*; twenty-three Small Saints in a volume, 81*l.*; Triumph of Titus, 52*l.*; Judgment of Paris, 80*l.*; Two Fauns carrying a child in a baſket, 56*l.*; Apollo, Minerva, and Muſes, 46*l.*; Angels of Chigi Gallery, 26*l.*; Amadeus, 23*l.*; Man with two Trumpets, 48*l.* 10*s.*; Philoſophy, 24*l.* 10*s.*; Three Doctors, 24*l.*; and the Caſſolette, 33*l.* 10*s.*

None of the *nielli* have reached us, which it may be preſumed were executed by Marc Antonio during the early part of his career, or while in the ſchool of Francia. About half-a-dozen pieces regarded of this character which were engraved when he was at Rome are preſerved in public collections. A deſcription of theſe may be found in Paſſavant.

Marc Antonio copied nearly eighty pieces of Albert Dürer; ſome of his copies are ſpecimens of very good work, others are the reverſe. He ſelected chiefly the more famous Dürer woodcuts to follow. An account of nearly ſeventy of theſe copies may be found in the fourteenth volume of Bartſch, and details of the remainder in the ſixth volume of Paſſavant.

Next to Marc Antonio in importance comes,—

AGOSTINO DI MUSI (or A. VENEZIANO). Born, Venice, *circa* 1490. Working up to 1536.

(Bartſch, vol. xiv.; Paſſ. vol. vi. p. 49)

The earlieſt preciſe information we have of this maſter is to the effect that he was working at Venice in 1514, for he had then copied certain prints of Giulio Campagnola, Dürer, and others, and placed this date on ſome of his copies. In 1515 he went to Florence, and the year following to Rome, where he became a pupil of Marc Antonio, and gradually attained ſuch excellence that a few critics have placed him on an equality with his maſter, a poſition, however, he is not by more general conſent and right appreciation permitted to hold. Perhaps between a few of the better pieces of A. di Muſi and ſome prints of Marc Antonio which are not of the higheſt quality, there may not be much diſparity, but on the whole Marc Antonio was, in a twofold ſenſe, A. di Muſi's maſter. In two pieces, viz., the Emperor Hadrian with Androclus (B. 196), and La Carcaſſe or Lo Stregozzo (B. 426), Marc Antonio and A. di Muſi have been thought by ſome to have worked conjointly, while others have aſcribed the engravings in queſtion either to Marc Antonio or to his pupil ſeparately.* The latter never attained to the perfection of Marc Antonio; he is often very unequal in his work, his lines being ſometimes very meagre, at others, ſtrong, and even coarſe. We muſt ſay this, however, in his favour, viz. that the intereſt felt in going through a ſeries of Agoſtino di Muſi's prints is not ſo apt to leſſen as when doing the ſame with the works of Marc Antonio. We continue more in ſympathy with the ſubjects of the former artiſt, though we recogniſe the want of that graceful feeling and technic which are preſent in the latter.

About 1523 A. di Muſi joined Marco Dente da Ravenna in engraving ſuch compoſitions of Raphael as had not already been engraved by Marc Antonio. It is ſuppoſed that they likewiſe aſſociated with them other and leſs able workmen in this office, as prints of their ſchool and character are known which are ſo inferior in technic, that they can hardly be aſcribed to either A. di Muſi or Marco da Ravenna.

The ſack of Rome in 1527, which drove Marc Antonio away ruined, and coſt Marco Dente his life, would ſeem to have been leſs hard upon A. di Muſi, for though he is conſidered to have ſought refuge in Mantua with Giulio Romano, he returned in 1528 to Rome, where he continued to work as late as 1536, at leaſt this is the lateſt date to be found on his prints. During the latter part of his life he engraved a conſiderable number of portraits, antique ſtatues, bas-reliefs, vaſes, etc. He is ſuppoſed to have died in 1540, but the exact period of his death is not known.

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* Refer to Delaborde's 'Notice Hiſtorique,' etc., p. 217. n. 34, mentioned under Appendix A.

Between 180 and 190 pieces may be aſſigned to A. di Muſi. Of theſe about half have on them the initials **AV**—occaſionally in a tablet—the **A** being in a few inſtances of Gothic form **𝔄**. Sometimes a date is preſent ranging from 1514 to 1536.

As examples of the maſter we may adduce Venus in the Workſhop of Vulcan (B. 349, p. 50), Ananias ſtruck Dead (B. 42, P. 16), Iphigenia recogniſing Oreſtes (B. 194, P. 35), the Emperor and Warrior (B. 196, P. 36), previouſly referred to; a Woman carrying a Child (B. 450, P. 100); a Woman with Eggs (B. 453, P. 101); Man with a flute and Book or Man with a Lyre (B. 454, P. 102).

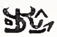
Agoſtino di Muſi had two relatives, engravers, the one a brother, Lorenzo di Muſi (1535); the other Giulio di Muſi (1554), either his nephew or ſon. The article on A. di Muſi, in Nagler, vol. i. n. 1423, ſhould be conſulted.

MARCO DENTE (or MARCO DENTE DA RAVENNA). Born, Ravenna, ——? died, Rome, 1527.

(Bartſch, vol. xiv.; Paſſ. vol. vi. p. 67.)

Of this eminent pupil of Marc Antonio we know little more than his works. He is believed to have ſprung from a patrician family—Dente of Ravenna; to have been induced by A. di Muſi to take up the graver; to have become cloſely aſſociated with him at Rome, in the ſchool of Marc Antonio, in engraving the works of Raphael, and to have loſt his life at the ſacking of Rome by the Spaniards, in 1527. On one piece only, the Laocoon (B. 353, P. 48), does the name of the maſter occur in full, and the earlieſt date on his works is 1515.

Marco Dente ſigned his pieces variouſly: on ſome is a monogram, forming **RS**; on others is a **D**, or an **R**, or a mark like



R·

'As a rule,' writes Paſſavant, 'Marco Dente is ſeen only to advantage when he copies the engravings of his maſter, whoſe beauty of drawing and delicacy of burin he did not poſſeſs. In both theſe reſpects he is often ſtiff and inferior to Agoſtino Veneziano.' (p. 68.)

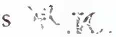
The writer juſt quoted aſcribes ſixty-five pieces to Marco Dente. Of theſe the following may be ſpecially referred to. The Large Print of the Maſſacre of the Innocents, after Baccio Bandinelli (B. 21, P. 3); Sacrifice of Noah (B. 4, P. 1); Venus on the Sea (B. 323. P. 31); Venus and Cupid on Dolphins (B. 324, P. 32); Juno, Ceres, and Pſyche (B. 327, P. 71).

Giovanni Jacopo Caraglio (or Jacobus Veronensis).

Born, Verona, end of fifteenth century; died, Parma, *circa* 1570;

(Bartſch, vol. xv. p. 61;)

Was a highly eſteemed member of the ſchool of Marc Antonio, if not an immediate pupil of that maſter. He went early to Rome, where he continued working in the manner of Marc Antonio, and attained conſiderable repute. For a time he abandoned the graver for gem-cutting and analogous work. He proceeded to the Poliſh court of King Sigmund the Firſt, but returned to Parma ſhortly after 1558. He is conſidered not to have engraved much on copper after 1539; at any rate all his known pieces are ſuppoſed to be anterior to this time.

About ſeventy pieces are attributed to Caraglio. Two of them bear the date 1526. Some of them have the cyphers  on them. 'The prints of Caraglio,' obſerves Bartſch, 'though unequal in execution, exhibit in general the work of a neat, delicate, and facile burin, nearly all have the merit of correct drawing, and are full of taſte and grace.'

The fine print known as the 'Quos Ego' (B. xiv. p. 264, n. 352), repreſenting Neptune calming the tempeſt which Æolus has raiſed to deſtroy Aeneas' fleet, is uſually attributed to Marc Antonio Raimondi.

'Yet I do not heſitate to ſay that there is nothing that at all reſembles Marc Antonio's ſtyle in it, whilſt it in many points correſponds with the beſt ſtyle of Caraglius, particularly that of the Fortitude on the rock ſo juſtly attributed to that maſter, who, in his beſt works, comes very near his inſtructor. . . . This print is truly fine, eſpecially the Neptune and Sea horſes, and worthy of a great maſter, but the merit of the engraving belongs chiefly to Caraglius, and in the ſky a part is like Bonaſoni. Why it has been given to Marc Antonio I could never learn. It has no monogram, and Caraglius was ſhy of marks. A great but modeſt engraver as well as fine artiſt, in every ſenſe of the word.' (Cumberland, Bibl. 14, p. 489.)

Reference may be made to Nagler (vol. i. n. 1539) for further information concerning this maſter.

THE MASTER OF THE DIE. Working at Rome from 1532 to 1550.

(Bartſch, vol. xv. p. 181.)

A conſiderable number of fine prints have reached us evidently by one of the more reputable members of the ſchool of Marc Antonio, which bear the device of a ſmall die, on which is ſometimes placed the letter **B**,—thus, . Four pieces having the letters **BV**, and not any die, and a few others without any letters or mark, have been aſſigned to the ſame engraver, who is uſually known as 'The Maſter of the Die.' Some of theſe prints bear the dates 1532 and 1533, and a portrait of Pope Julius the Third, who reigned from 1550 to 1555, leads to the concluſion that the engraver muſt have continued to work up to this period.

But who was the 'Maſter of the Die?' Various ſurmiſes have been formed, yet in truth all are unſatisfactory. He has been called the 'Old Beatricius Venetianus.' He has been taken for a Giovanni Franceſco Zabello, a Bebelleus Bergamenſis, Baſtiano Vini, Bernard van Orley, and for Barthel Beham a Nürnbergian, who is ſuppoſed to have ſtudied under Marc Antonio in Rome and Bologna. Cumberland (p. 195) held the opinion that thoſe pieces which have the Die with a **B** on it, were early works of Marc Antonio, after the deſigns of Baldaſſare Peruzzi. Other writers have ſuppoſed the die to be a *rebus* on the artiſt's name, and ſo have called him DADI or DADO. That he was a Venetian is equally clear to others, from the **V** on ſome of his pieces.

The truth is, we do not know anything for certain of the perſonal hiſtory of the artiſt.

> 'The prints of the Maſter of the Die are not all of equal merit, but it muſt be allowed that the drawing is generally correct and the technic good. The only fault to be found with this maſter is, that he makes his figures too ſhort, their heads too large, and the arms and legs too robuſt. In other reſpects his burin approaches that of Marc Antonio, of whom he appears to have been a diſciple. In the "Hiſtory of Pſyche" there are ſeveral pieces ſcarcely inferior to the works of that excellent engraver. Compared with Agoſtino Veneziano he is, we think, to be preferred to him. It is certain that in his drawing he was ſuperior to the latter, and that he worked with a firmer burin.' (Bartſch, p. 182.)

A fine ſet of the Hiſtory of Pſyche conſtitutes a very ſatiſfactory example of the Maſter. Some writers have attributed this work (B. vol. xv. p. 211, n. 39–70) to Marc Antonio, ſo excellent are certain pieces of the ſeries. Cumberland writes—

> 'I have a decided opinion that the riddle of this maſter [the prints of Cupid and Pſyche] is diſcovered, and that they are (with the exception of what Auguſtino executed for him) all of them etched by Marc Antonio Raimondi from the deſigns of Balthaſar Peruzzi, long before he had acquired that ſkill with the graver, which enabled him to follow with ſo maſterly a hand the fine outlines of Raphael.' (Bibl. 14, p. 194.)

According to Vaſari and Paſſavant, the original compoſitions of this ſeries were by Michel Coxcie. (See Paſſ. vol. vi. p. 100, n. 39–70.

The Virgin crowned by Chriſt* (B. 9); the Bearing the Croſs (B. 2); Chriſt on the Tomb (B. 5); Venus removing a Thorn (B. 16); Jupiter and Ganymede (B. 25); and Æneas ſaving Anchiſes (B. 72), are pieces worthy of ſelection. In B. 25 a cloſe approach is made to the manner of Marc Antonio.

GIULIO BONASONE. Born, Bologna, *circa* 1510; died, Rome, *circa* 1580.

(Bartſch, vol. xv. p. 103.)

This maſter was a pupil of Lorenzo Sabbatini, afterwards imitating the ſtyle of Marc Antonio. He has executed ſome good prints, but which, though often effective at firſt ſight, on cloſer inſpection exhibit an inferiority of technic and ſlighter knowledge of the engraver's art greater than might have been expected, and beyond that evinced in the works of the maſters already mentioned. With ſome collectors Bonaſone has been in high repute, and Cumberland ſpeaks of him with much fervour and detail, but Ducheſne remarks,—

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* For an intereſting diſcovery recently made known in connexion with this print, ſee Gazette des Beaux-Arts, July 1873, p. 88.

> 'he never acquired either a delicate or ſcientific technic. He appears to have deſired to repreſent ſubjects intereſting by their compoſition rather than figures correctly drawn. He neglected the acceſſories likewiſe, which gives to his pieces a dryneſs often but little agreeable.' (Deſcriptions, &c., ed. 1855, p. 43.)

More than 350 pieces are deſcribed by Bartſch. On Bonaſone's prints his name in full is ſometimes preſent, in other inſtances Julio B., or I B, or I B. F, may be ſeen. Bonaſone occaſionally employed the monogram I V B with a mark over it IVB. IB. The earlieſt date to be found on his prints is 1531; the moſt recent, 1574. In reference to the works of this maſter, Cumberland (Bibl. 14) may be conſulted.

Enea (or Æneas) Vico. Born, Parma, 1523; died, Parma, 1567.

(Bartſch, vol. xv. p. 275.)

En. Vico was not only an able draughtſman but was a cultivator of Science, and in particular of numiſmatics. He went at an early age to Rome, and entered the *atelier* of Tomaſo Barlacchi, an engraver as well as a publiſher of prints.

Enea Vico tried to ſelect ſome particular ſtyle that he might follow, and ſucceſſively imitated the manners of A. di Muſi, Caraglio, Bonaſone, and of Marc Antonio. At an after period this maſter worked at Florence and Venice. Paſſavant ſuggeſts that it was not until 1550 that En. Vico formed a ſpecial method of his own, in which he combined much delicacy of execution with fine and cloſely laid lines, ſometimes giving to his prints a certain metallic-like aſpect.

According to Cumberland (op. cit. p. 398) on ſtudying his works we may perceive that—

> 'he was working from a ſlight waſhed drawing, as in the Vulcan, in others, from a finiſhed deſign, as in the Entombment after Raffael, and with greater care as to the cut of his graver when copying the antique, as in the Graces. His Medals of the Empreſſes, accompanied by their biography, are alſo completed with a preciſion that would do credit to Raimondi, and his frontiſpiece to that work has never been rivalled. Like Baptiſta Franco, he loved a curled ſtroke, but he poſſeſſed more clearneſs and a finer termination of lines as well as greater variety in his effects.'

Pieces illuſtrative of En. Vico's own ſtyle are B. 18, 254, 255, 407–416, and 418. He was very productive, not leſs than 503 pieces being aſcribed to him by Paſſavant. The dates to be met with on them range from 1541 to 1560. A monogram forming the letters Æ with a V following occaſionally on a tablet, are to be found on ſome prints, while on others AEN; AEN.V.F. may be ſeen. More frequently the name is given in full. The Leda (B. 25) is reckoned one of the maſter's ſucceſsful works.

Giovanni Battista Mantuano (or Gio. Bat. Ghisi, or Gio. Bat. Scultore). Born, Mantua, 1503; died, Mantua, 1575.

(Bartſch, vol. xv. p. 373.)

In the hiſtory of Italian engraving there has been handed down a Mantuan family of four artiſts known as the 'Ghisis.' Of this family it has been uſual to conſider Giovanni as the head, Giorgio G. as his ſon, or brother, or nephew; Adamo G. as Giovanni's ſon, and Diana Ghisi as Giovanni's daughter.

Recent reſearches have tended to ſhow that there is much error in this view of the matter. It has been affirmed that Giovanni Bat. Mantuano was not a Ghiſi, but that his family name was Scultore, or De Scultori. Others have aſſociated him with Giov. Bat. Bertano or Britano of Mantua. Adamo and Diana are believed to have been his children, and therefore not of the Ghiſi family. Giorgio G. is allowed to have been a true Ghiſi, and to have had a brother—Theodoro Ghisi—a painter; both are ſuppoſed to have been pupils of Giulio Romano. This queſtion as to the relations of the Ghiſi family is an involved one, and we muſt refer for details to Nagler (iii. nn. 185, 1995), and to the ſixth volume of Paſſavant.

Sufficient here to ſay that there are about twenty Italian engravings, having the general characters of the Marc Antonio, or Roman School, about them, in part bearing the ſignature, 'I. B. Mantuanus,' other pieces having 'I. G. Mantuanus,' or IBM, I B M. Sometimes the name is followed by 'Sculptor,' which ſome critics, inſtead of regarding as ſynonymous with *ſculpſit*, have looked on as a family name,* baſing their opinion on ſome mortuary archives of the time extant. (See Paſſ. vol. vi.) The dates on theſe pieces range from 1536 to 1540. Their author, Giov. Bat. Mant., is ſuppoſed to have taken up the graver for a limited period only. He imitated the ſtyles of Marc Antonio and of the Maſter of the Die. His technic is dry and deficient of care in the half-tones, but the drawing, particularly of the nude, is to be commended. One of the maſter's chief pieces is a large one, after Giulio Romano, with numerous figures in it, viz. the Sally of the Trojans againſt the Greeks (B. 20). It has on it the date 1538. Hercules ſtrangling Antæus (B. 12) is likewiſe noteworthy.

Adamo Ghisi (Scultore) Mantuano. Born, Mantua, 1530? died, —— ?

(Bartſch, vol. xv. p. 417.)

Suppoſed to have been a relative of the foregoing maſter. The dates to be met with on his pieces range from 1566 to 1577, but Adamo G. would appear to have commenced engraving much earlier than the firſt date, and 'if the engraved title of the Figures of Michael Angelo, with the year 1585, be really by him as the catalogue of the Sternberg Collection (no. 2104) indicates, Adamo muſt have lived much longer than has been hitherto ſuppoſed.' (Paſſ. vol. vi. p. 140.) Adamo appears to have reſided for ſome time at Rome, and to have imitated the technic of Giorgio G., but was not ſo good as the latter engraver either in his drawing or his work.

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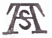
* Sculptor being regarded as Scultore Latiniſed.

About 130 pieces are aſcribed to Adamo Ghiſi, the majority being after the deſigns of Giulio Romano. The cypher is .

DIANA GHISI (SCULTORE) MANTUANA. Born, Mantua, *circa* 1535; died, —— ?

(Bartſch, vol. xv. p. 432.)

Conſidered to have been the daughter of Giovanni Battiſta G., before mentioned. Her prints bear dates ranging from 1581 to 1588, ſome of them having been executed in Rome. About 1579 Diana G. married the architect and ſculptor, Franceſco Ricciarelli, of Volterrano, after which ſhe occaſionally added to her own baptiſmal name the family name of her huſband. Vaſari ſpeaks of her as 'grazioſa fanciulla.'

Sixty pieces are attributed to Diana Ghiſi. In a few inſtances the word 'Diana' alone is on her prints, more generally it is followed by *incidebat*, or *Mantuana*, . In her piece of the Martyrdom of Saint Catherine (B. 27), the effect is very good, but, remarks Bartſch, 'on n'eſt pas bien aſſuré que ce ſoit effectivement ſon ouvrage.'

GIORGIO GHISI MANTUANO. Born, Mantua, 1520; died, Mantua, 1582.

(Bartſch, vol. xv. p. 384.)

This engraver was the moſt eminent of the members of the comprehenſive family of the Ghiſis. Originally a pupil of G. Romano, he was early at Rome, where he continued to work, developing the compoſitions of Raphael, Michael Angelo, G. Romano, and others. As a draughtſman he attained marked eminence, apparently being moſt influenced by the ſtyle of Michael Angelo.

> ‘In the works of his early years the forms of his figures ſtand ſharply out; the muſcles and the light parts are almoſt always only in outline, the countenances are unattractive, and the ſubordinate work is neglected. He then handled the burin with great freedom, not troubling himſelf about its regular diſpoſition. At a later period he fell into quite an oppoſite practice. He now perfected his work, elaborating the more ſubordinate portions. His ſtroke is regular and tender, his contours are blended, the forms of his figures rounded, and gradually dots take the place of free ſmall lines to an extent unknown in any previous maſter. The beſt pieces of his ſecond period may be examined ſide by ſide with the works of Marc Antonio, but we cannot ſubſcribe the judgment of Milizia, viz. that the hard and unyielding graver of Marc Antonio became pliant and tender in Ghiſi’s hands. Even the moſt carefully executed pieces of the latter are not entirely free from hardneſs, and are deficient in due gradation of tone.’ (Nagler, vol. iii. n. 185.)

Seventy pieces are aſcribed to Giorgio Ghisi, on twenty-five of which dates occur, ranging from 1540 to 1578. On ſome the name in full occurs; on others Georgius Mantuanus, or G. Mant, or only G M F. In ſome inſtances may be obſerved the capital letter G and a monogram, forming G MF..

Probably as good examples of Giorgio Ghiſi’s talents may be found in his ſeries of ſix pieces after the paintings of Michael Angelo in the angles of the Siſtine Chapel (B. 17-22), or in his ſeries of four after Primaticcio (B. 36-39), as among any of his works.

The Dream of Raphael (B. 67), the Birth of Memnon (B. 57), the School of Athens (B. 24), the Diſpute of the Sacrament (B. 23), are reckoned ſome of his more important prints.

The collector may ſtop without much loſs at the Ghiſi family when ſupplying his cabinet with examples of the purer buriniſts of the Italian ſchool. To extend his reſearches would involve him in an almoſt unlimited range, embracing many maſters of inferior character, with but few of repute when compared with thoſe whom we have already mentioned. There are ſtill ſome Italian engravers, however, to whom we have to direct ſpecial attention but theſe we have choſen to keep together, and regard as rather etchers than buriniſts.

The perfection of the Italian ſchool of burin engraving is to be ſeen through Marc Antonio in its Roman branch, the reputation of which continued to be maintained by Agoſtino di Muſi, Marco Dente da Ravenna, G. J. Caraglio, and the Maſter of the Die. But after theſe engravers its preſtige began to wane, for though in the works of ſome of the followers of Giulio Romano and of the Mantuan ſchool, the art of engraving was often practiſed to conſiderable advantage, yet it muſt be confeſſed, that Bonaſone, Enea Vico, and the Ghiſis, with all their ability, too often gave evidence that the art had paſſed its meridian, that its ſtar had culminated.

Nearly contemporaneous with the ſchool of Marc Antonio, or following it, and with the Mantuan party, were other maſters, who, though occaſionally producing ſome tolerable work, made the diſtance ſtill greater between them and Marc Antonio and his ſcholars. Such were Nicolo Beatrizet, Nicolo della Caſa, Ceſare Reverdino, Giulio Sanuto, Mario Cartaro (Marius Kartarus), Giov. Battiſta Franco, Martino Rota, Cherubino Alberti, Cornelius Cort, and Antonio Tempeſta.

Beſides the works of theſe engravers exiſt numerous prints of this period belonging to maſters of monograms, and marks; likewiſe many anonymous pieces, nor ſhould the rather extenſive ſeries of works of the anonymous ſcholars of the ſchool of Marc Antonio preceding them be forgotten.

The ſixth volume of Paſſavant, and the 14, 16, 17 vols. of Bartſch, may be referred to concerning the above and other well-known names, as alſo relative to the Italian maſters of the School of Fontainebleau, the chief members of which were F. Primaticcio (Ital.); L. Thiry de Deventer; Antonio Fantuzzi da Trento (Ital.); Dom. del Barbieri di Firenze (Ital.); G. Dumouſtier, and the maſter of the initials **IVB.**

CHAPTER XVIII.

THE CHIEF ETCHERS OF THE ITALIAN SCHOOLS.

Chief Etchers of the Italian Schools, illuſtrated by

εε — Parmigiano, Meldolla (Schiavone?), Annibale Carracci, Guido Reni, Cantarini, Scarſello, the Siranis, Della Bella, Caſtiglione, Canaletto.

ζζ—Joſe de Ribera.

SEVERAL of the Italian, like the German engravers, early employed on ſome of their plates more or leſs of the etching proceſs in carrying forward their work. From Domenico Campagnola (Senior acc. Paſſavant, Junior acc. Nagler, *antea*, p. 125) having been conſidered the author of an etched landſcape in the Malaſpina collection, the erroneous opinion has prevailed with ſome that this maſter was the inventor of the etching proceſs. Marc Antonio Raimondi, as we before ſtated, had recourſe to it in ſome of his later pieces, and Cumberland aſſerts that both Raphael and Titian have left us examples of work with a mordant on copper (Bibl. 14, pp. 205, 384, 450.)

Francesco Maria Mazzola (or Mazzuoli or Parmigiano).

Born, Parma, 1503; died, Caſalmaggiore, 1540;

(Bartſch, vol. xvi. p. 3);

Was undoubtedly the firſt Italian engraver who adopted etching as a proceſs intended to be *complete in itſelf*, and who uſed the needle and point with freedom, and occaſionally with much ability. This muſt be conceded, but the opinion that Parmigiano was the inventor of etching cannot be maintained ſucceſsfully for a moment (*antea*, p. 1).

It is doubtful how many pieces of Parmigiano's etching have reached us, but on one alone, and this in a certain ſtate only, does the mark F M. F. occur (Nag. ii. n. 2289). At one period ſeveral of the works of Andrea Meldolla (called alſo Schiavone), and certain pieces having the ſignature F P, were wrongly aſcribed to Parmigiano. Probably not more than fifteen or ſixteen pieces by this artiſt are known to collectors. Bartſch refers to fifteen, two of which (B. 9 and 15) are in the opinion of ſome critics ſpurious. Three others genuine may be added to Bartſch's liſt. As regards this maſter to every one muſt be obvious

> 'the difficulty he appears to have laboured under in the mechanical part of the execution of ſome of his firſt prints. His plates are ſcratched in with the point, and being ſometimes not well corroded with the *aqua fortis*, they are retouched with the graver without much delicacy of execution. From his inexperience in the proceſs, his earlieſt etchings are ſeldom clear or perfect, though ſome of thoſe executed in the latter part of his life are greatly ſuperior. Theſe defects, however, are amply compenſated by the taſteful arrangement of his ſubjects and the ſpirit and animation of his deſign. It is very difficult to meet with fine impreſſions of his prints, as the plates have been much retouched, and have been frequently copied. The originals are diſtinguiſhable by the ſuperior expreſſion in the heads, and the elegance of the outline.' (Bryan.)

The Annunciation (B. 1) is a beautiful little piece which with the Entombment (B. 5), and Cupid Sleeping (B. xi.), may be ſelected as examples of the maſter. Judith (B. 1) and B. 6 and 10 are alſo noteworthy. St. Peter and St. John at the Beautiful Gate of the Temple (B. 7) is conſidered by Cumberland to have been etched by Raphael, who gave 'his own portrait or at leaſt coſtume of hair to the Apoſtle himſelf—there is an opinion that the beggar kneeling and reſting on his ſtaff in the left-hand corner is Parmigiano's own portrait.'

The retouched rebitten plate (B. 7) was employed afterwards in a chiaroſcuro, it being made to furniſh the outlines and ſhadows, over which were worked the half tones and high lights from a wood-block. The remarks of Cumberland in connexion with this piece are worthy of peruſal.

ANDREA MELDOLLA (or ANDREA SCHIAVONE). Born, Sebenico, 1522; died, Venice, 1582.

(Bartſch, vol. xvi. pp. 31, 77.)

Formerly Meldolla and Schiavone were conſidered different perſons, and their works were deſcribed apart, but the reſearches of Harzen have ſhown that they conſtitute one and the ſame individual. (Deutches Kunſtblatt, 1853.) The pieces executed by this maſter are ſeparable, however, into two diviſions, viz. one including pure etchings ſigned with the name Schiavone, and another containing productions of the dry-point, bearing the name Meldolla, or A M, or M P. The latter mark has been taken by ſome perſons as indicating Parmigiano. The maſter is believed to have been by deſcent a Sclavonian, *i. e. Sclabonus* in Latin, *Schiavone* in Italian, and is named in a legal document of 1563 'Andreas Sclabonus dictus Medola.' He himſelf never ſigned his name as 'Schiavone,' and he was more uſually known in Venice as 'Medola' than by any other name. That of 'Andrea Schiaon' was, it is ſuppoſed, added by Valeſio, the publiſher, to the *etchings* which he had ordered of Meldolla, thinking the plates would yield more impreſſions than thoſe executed with the dry-point alone. (Nagler, i. n. 910).

From the cloſe intimacy which exiſted between this maſter and Parmigiano, the former ſo identified himſelf with the manner of his teacher that when copying the deſigns of Raphael he threw ſo much of Parmigiano's feeling into his work that many of his pieces have been aſcribed to the latter. Neverthelеſs, as Dupleſſis remarks,—

> 'The ſtyles of engraving of the two maſters differ. While Mazzuoli employs the acid alone, never reſorting to any other meaſure,* Andrea Meldolla often ſeeks the aid of the burin, and does not heſitate to employ the dry-point. That is to ſay, he draws with a point on the naked metal in order to obtain effects which "biting-in" cannot beſtow, and which the burin is incapable of producing.' (Bibl. 22, p. 57.)

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* He does ſo partially—as Bryan obſerves—when the biting proceſs has failed in its operation.

In the opinion of Bartſch and Zani, Meldolla was a mere copyiſt of Parmigiano, while Nagler ſpeaks of him as a gifted artiſt, evincing his own individuality as early as his twentieth year. With Cumberland, Meldolla was a great favourite, and we agree with him and Nagler in thinking highly of the merits of the maſter. Some of his pieces are truly admirable, full of ſentiment and grace. The heads of his females are beautiful ſmall ovals, very delicate and graceful; they are quite Parmigianeſque in expreſſion and feeling, but of more finiſhed technic than is uſual in the etchings of Parmigiano. A collection of etchings would be indeed ſadly deficient, were it wanting in examples of the work of Meldolla, or of Spagnoletto, to be preſently named. Cumberland thus writes of the former,—

> 'His prints are free and chiefly done by means of ſcratching or dry-point, ſome I think even without the aid of aquafortis, and by the colour of the ground muſt either have been done on ſoft pewter or very ill-poliſhed copper. To men of taſte they are on many accounts invaluable and conſequently rare. . . . I am ſure the more his prints are known, the more they will be valued. I began collecting them early, yet I could never get many, as Mr. Cracherode and Mr. Lambert contended with me, to whom I had pointed them out as moſt deſirable: but at the Britiſh Muſeum (by Mr. Cracherode's means) a noble collection of theſe things will be found full of grace and beauty.' (Bibl. 14, p. 409.)

Commenting on a Nativity—no. 477 of his own catalogue and no. 62 of Bartſch—the writer juſt quoted obſerves,—

> 'This, like all his [Meldolla] other deſigns, is full of beautiful heads producing effects that reſemble colour; he is never ſtudious of minutiæ, but ſeeks effect, expreſſion of intention, in hands full of grace, and his draperies in their lines correſpond always with his figures. His prints ſeem gilded by light, and his lines are always flowing in the right direction. There is a magic about his manner which no one has ſurpaſſed, and only Rembrandt has equalled his keeping as well as freedom of dry-point.' (*loco*, p. 412.)

Unfortunately fine and clean impreſſions of any of the more deſirable of the works of Meldolla are very uncommon, and ſome of his pieces may be ſaid to be extremely rare. The total number of works to be allotted to the maſter—aſſuming he and

Schiavone to be one—is not far ſhort of 200. Moſes ſaved (B. 2) is a covetable piece, and the Homage of Saint John and Saints (B. 64), Virgin and Saints (B. 60), and the Abduction of Helen (B. 81), are particularly recommendable. B. 16, 14, 17, 18, 23, 51-57, and 80, are good ſamples of the work of the Maſter.

Much valuable detail concerning the pieces of Meldolla may be found in Stanley's Edition of Bryan's Dictionary.

ANNIBALE CARRACCI. Born, Bologna, 1560; died, Rome, 1609.

(Bartſch, vol. xviii. p. 177.)

This eminent painter worked with the needle and acid, as well as with the burin. It is not eaſy to ſay, however, what pieces may be ſafely attributed to him, as many of the etchings of Marc Antonio Bellavia, have been aſſigned him, and the initials **AC** have been placed without warrant on other and inferior works. One of the better pieces generally conſidered to be by A. Carracci, the Virgin and white Raven (B. 4), is ſuppoſed by Bartſch to have been engraved by Franceſco Brizio.

GUIDO RENI. Born, Bologna, 1575; died, Bologna, 1642.

(Bartſch, vol. xviii. p. 277.)

SIMONE CANTARINI (or PESARESE). Born, Oropezza, 1612; died, Verona, 1612.

(Bartſch, vol. ix. p. 121.)

Along with GIROLAMO SCARSELLO and the two SIRANIS were reputable etchers of a particular ſchool, the chief of which was Guido Reni. It is ſometimes difficult to ſay, of certain Italian engravings, which pieces are really by Guido, and which are only copies, or altogether factitious works ſigned by Cantarini, Scarſello, and others, with this artiſt's mark. In general, however, the greater beauty and freedom of technic in moſt of the prints fairly aſcribed to Guido are at once evident. The collector will do well to have an example of each of theſe maſters, in addition to one or two etchings by G. Reni.

STEFANO DELLA BELLA. Born, Florence, 1610; died, Florence, 1664.

A pupil of Dandini and Remy Canta-gallina, imitating at firſt Callot's manner, but ſoon abandoning it, and adopting a ſtyle of his own. Bryan obſerves of him,—

> 'No artiſt has handled the point with more facility and fineſſe than Della Bella. His execution is admirable, and his touch ſpirited and pictureſque. He deſigned his ſubjects with infinite taſte, and his plates produce a clear and brilliant effect. It is not ſurpriſing that ſome of his prints are ſlightly though ſpiritedly etched, when we conſider that the number of them exceeded one thouſand four hundred.'

Of theſe Jombert publiſhed a catalogue in 1782. Many of Della Bella's works, though common enough, are very pleaſing; ſome are ſcarce, eſpecially as early impreſſions. In the B. Muſeum is a particularly fine ſeries of Della Bella's engravings.

The ſeries of inſtructive playing cards by this maſter, after the deſigns of Demarets, have been fully deſcribed by the author in another volume. Had Della Bella produced ſomewhat leſs than half the number of works aſcribed to him, his reputation would have been enhanced by the forbearance.

GIOVANNI BENEDETTO CASTIGLIONE. Born, Genoa, 1616; died, Mantua, 1670;

(Bartſch, vol. xxi. p. 9;)

Was an imitator of Della Bella and of Rembrandt, and is much thought of by ſome collectors. A full deſcription of above ſixty pieces may be found in Bartſch (as above), and of ſome additional etchings in Nagler, vol. i. n. 1853.

ANTONIO CANALE (or CANALETTO). Born, Venice, 1697; died, Venice, 1768.

This eminent painter was an admirable etcher, and, as Dupleſſis ſtates (p. 44), produced on copper by the aid of his magic 'point' many of the charms of his pictures.

The collector may ſecure with advantage any of the views of Venice, compoſing the ſeries of thirty-one pieces included in Petzold's Catalogue, of which there is a notice in Nagler, vol. i. n. 301. Of theſe, no. 25, the Tower of Malghera in the Lagunes is eſpecially to be admired and recommended. Canaletto's etchings are great favourites with us, as are likewiſe the works of—

JOSE DE RIBERA (or LO SPAGNOLETTO). Born, Xativa, near Valencia, Spain, 1588; died, Naples, 1656?

(Bartſch, vol. xx. p. 77. Nagler, Bibl. 47, vol. xiii.)

Who, though a Spaniard by birth, was Italian by art education. He received his firſt inſtruction at Naples, but went at an early age to Rome, where he worked diligently in a ſtate of poverty. He then viſited Modena and Parma, returned to Rome, which he afterwards left to ſettle at Naples. Here he died in the poſſeſſion of affluence and fame. Though ſtudying ſucceſſively with attention the works of Raphael, Annibale Carracci, and Correggio, Ribera was eventually more influenced by Caravaggio, with whom he came to rank as one of the chief of the School of Painters known as the *Naturaliſti* and *Tenebroſi.*

Ribera occaſionally took up the needle. Bartſch aſcribes to him 18 pieces, Bryan 20, while, according to Sterling (Annals of the Artiſts of Spain, vol. ii. p. 756), he etched 26 plates. All the prints which we have of this maſter are of high character, and ſome are of the moſt maſterly deſcription. The praiſe beſtowed on Ribera by Bartſch, Bryan, Nagler, and others, is fully merited.

'The prints of Spagnoletto are reckoned generally among the more remarkable productions of the etching proceſs. His Martyrdom of St. Bartholomew is a veritable *chef d'œuvre* of the art. It would be impoſſible to carry to a higher degree of truth the expreſſion in the head of the Saint and in that of the executioner who is flaying him. One muſt admire in all the works of our artiſt the purity and preciſion of the drawing, particularly of the extremities, the delicacy of the needle and the ingenious way in which its ſtrokes follow the forms of the muſcles and drapery. Further, Ribera's etchings, which evince ſo facile a point, are redolent of taſte, of technic ſo various and intelligently adapted to the different objects delineated, and dependent upon ſuch limited aſſiſtance from the graver, that the work of the latter might be altogether doubted, though, neverthelеſs, it ſpreads over all harmony, vigour, and effect.' (Bartſch, op. cit.)

The ſtudent ſhould note particularly the delicate and truthful work in the extremities of the figures of Ribera, which are, as Bryan obſerves, 'marked in a very maſterly manner.'

Not any of Ribera's etchings can be ſaid to be common, while good impreſſions of ſome are decidedly ſcarce. Any pieces which the collector may come acroſs ſhould be acquired, but it may be remembered that the chief piece of the maſter is the Martyrdom of St. Bartholomew (B. 6). It is a repulſive ſubject, but here told with a power of expreſſion and delicacy of drawing and technic, which are remarkable. Good impreſſions of this print are not readily obtainable. There is a copy in reverſe, and ſmaller than the original, having below at the left hand, *Juſeppe de Rivera Spanuol en Napoles.* There is likewiſe a copy without any addreſs, and one by Killian.

Another fine etching is the St. Jerome awakened by the Laſt Trumpet (B. 4). This the collector ſhould take care not to confound with the St. Jerome (B. 5), which, though admirable as it is, yields to the former both in beauty and ſcarceneſs. As ordinarily met with after the retouch, B. 4 appears much inferior to ſuch a firſt ſtate as may be ſeen in the Cabinet of the Britiſh Muſeum. On the example here referred to having at the back the name of the dealer, 'Naudet, 1790,' occurs the following note in pencil: 'Première épreuve d'un ton clair et vigoreux, dans les épreuves poſtérieures les ombres ſous le bras gauche et la jambe droite du Saint ſont retouchées avec des hachures groſſières. Elle eſt très rare et inconnue à M. Bartſch.' The earlier impreſſions of B. 4, are without addreſs; the later ones have that of F. Van Wyngaerde.

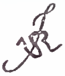
The Silenus (B. 13) is a highly noteworthy etching of the maſter. The earlier and very ſcarce impreſſions are without the dedication and addreſs. The ſecond ſtate has them, as given by Bartſch. There is a third ſtate having the addreſs of Roſſi, and there are two copies in reverſe. The Silenus ſhould be examined in both the firſt and ſecond ſtates, that a proper idea may be formed of its beauty. With Roſſi's addreſs, the plate is very much deteriorated. All three ſtates exiſt in the Britiſh Muſeum.

The Dead Chriſt (B. i.) has been attributed by ſome to Guido Reni, becauſe there is the ſignature G. R. (Giuſeppe Ribera) in reverſe on the left hand, below the head of the dead Saviour, though barely readable. There is, however, we believe, a copy, if not more than one, in which exiſt the initials G. R. in reverſe. The hiſtory of this piece is not ſatisfactorily made out, and we know only the example in the Britiſh Muſeum. Nagler, Monogr. vol. iii. n. 306, ſhould be conſulted.

The Repoſe in Egypt (B. vol. xx. page 87) was probably engraved, as well as deſigned, by Carolus Saracenus, and not by Ribera. The ſame may be ſaid of the Biſhop Benno taking the Keys from the Fiſh. (Nag. v. ii. n. 646.) Of the firſt piece there is a good early impreſſion in the B. Muſeum, which has not the mark of Ribera nor the addreſs, as ſtated by Bartſch. There is ſimply Carolus Saracenus Invent at the left-hand corner. In our own example of the Biſhop Benno alſo, Ribera's ſignature is wanting.

Some of Ribera's pieces (B. 15, 16, 17) belong to the Inſtruction-book of Drawing, which according to ſome writers was made up of deſigns and ſketches by Palma and Ribera conjointly. (Nagler, Bibl. 47, v. xiii. p. 108; Bibl. 48, vol. iv. n. 329.)

Of the Saint Peter (B. 7) there exiſts a reverſe copy of very fair general execution.

Ribera ſigned his pieces variouſly and ſomewhat confuſingly, but the beauty and preciſion of drawing and technic in his works leave room in moſt caſes for but little heſitation in allotting them to their proper ſource. Monograms forming **IRB, ARB, SHP, SIHP,** may be met with, as likewiſe the ſignatures **IR** of Hiſpanus and **GR** reverſed  ^ **$P**. Sometimes the name in full occurs, and occaſionally with a date, but reference in connexion with this matter ſhould be made to Nagler, vol. i. n. 242; vol. iii. n. 322; vol. iv. n. 329.

In concluding this diviſion of the ſubject, it may be hinted to the collector that if he deſire only a ſmall, but very choice folio of etchings for his delectation, and one fit to ſubmit to the higheſt connoiſſeurſhip, he ſhould ſelect the works of Van Dyck, Claude, Meldolla, and Spagnoletto, wherewith to furniſh it. One thing muſt be inſiſted on, however; it is, all the examples muſt be early ſtates and fine impreſſions.

CHAPTER XIX.

MEZZOTINTO ENGRAVING AND ENGRAVERS.

Division III.—Mezzotinto Engraving.

Illuſtrated by—

ηη—Ludwig Siegen von Sechten,
Prince Rupert,
Sir Chriſtopher Wren,
Thomas of Ypres,
Fürſtenberg,
Von Eltz.

θθ—The Vaillants, the Van Somers, the Verkoljes, Gole, Valck, Blooteling.

ιι—J. Evelyn, F. Place, Sir R. Cole, Sherwin, Lutterel, R. Tompſon, Becket, Alex. Browne, E. Cooper, R. White, Johnſon, Williams, Lumley, W. Faithorne, Jun., J. Smith, G. White, the Fabers, Simon.

κκ—Le Blon and followers.

THE technical peculiarities of the beautiful and artiſtic variety of engraving, ſo well known in this country as mezzotinto work,* have been already alluded to. (Vol. i. p. 92.) Here reſuming the hiſtory of the development of the proceſs, it may be remarked that engraving in mezzotinto is comparatively of modern invention, as its origin cannot be ſatisfactorily referred back to a date earlier than 1640. Thanks to the reſearches of M. Léon Delaborde, we are tolerably well acquainted with its riſe and early progreſs. We know pretty ſurely to whom firſt occurred the ideas of ſo preparing a plate of copper, that when printed from it might yield an impreſſion having the uniform appearance of a velvety black, and of indicating the deſign on ſuch a plate by means of lights produced through ſcraping away more or leſs of the copper, by which proceſs the ink was prevented in various degrees from adhering to the cradled ſurface of the prepared metal plate. The perſon to whom we are indebted for this invention was Ludwig von Siegen, or L. Siegen von Sechten. He was born of a mother of Spaniſh origin, at Utrecht in Holland, in 1609; his father was a German, who had entered the ſervice of Holland, but returned to his native country in 1619, leaving behind him his third ſon, Ludwig. The father was received into favour by the Landgrave of Heſſe-Caſſel, who allowed him to return to Holland in 1621, to fetch his ſon. The latter remained at the Ritter's Collegium, at Caſſel, until 1626; for the next ten years he travelled in France, Holland, and Weſtphalia, completing his education, and finally entering on a military career. On his return to Caſſel, L. von Siegen, jun., was appointed a page to the young prince in 1639, which appointment he held until 1641. About this time L. von Siegen quitted the Heſſian ſervice, and went to Holland.

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* La manière noire, la manière Anglaiſe, Fr.; Schwarz-Kunſt, Schabmanier, Sammetſtich, Ger.; Schraapkonſt, Zwarte-prent Konſt, Schwarte-Kunſt, Dutch and Flemish; Mezzotinto, Maniera nera, Foggia nera, Inciſione à fumo, Ital.

There is evidence to ſhow that before quitting Caſſel, copperplate engraving had occupied his attention, and that he had already made ſome experiments relative to engraving by means of the 'ſcraper.' Theſe trials he brought afterwards at Amſterdam to a definite reſult, for he there completed in the month of Auguſt, 1642, the firſt mezzotinto plate known in the hiſtory of art. This was a large portrait of Amelia Elizabeth, Widow-Regent of Heſſe-Caſſel, the original drawing for which Von Siegen muſt have executed before he left Caſſel. This engraving the author dedicated to the young Landgrave Wilhelm VI., and ſent him a proof in Auguſt, 1642, accompanied by a letter, in which L. von Siegen alludes to his invention of a new method of engraving, 'a method entirely different from all other procedures then known, and not to be divined by a ſingle engraver.'

'As your Highneſs knows,' writes L. von Siegen, 'there are three modes of engraving, viz., cutting, or with the burin, biting or etching, and the but-little-employed labourſome method of punch-work. My procedure is quite different from any of theſe, as only ſmall points, and not a ſingle line, can be perceived; and if in ſome places the work appears to be hatched, it in reality is not ſo, but all is *punctirt*, a fact I do not deſire to conceal from your Highneſs, who is ſo well acquainted with art.'

Although the portrait of the Dowager Landgravine of Heſſe-Caſſel was finiſhed, and a proof tranſmitted to her ſon, in Auguſt 1642, V. Siegen did not allow it to come before the world at large until the following year, when it was ſold publicly, along with a portrait of Elizabeth of Hungary. The letter of V. Siegen, juſt referred to as given by M. L. Delaborde, proves that the artiſt was well acquainted with engraving generally, and with the importance of his own invention. But unfortunately, as L. Delaborde remarks,—

'He deſired to keep his diſcovery ſecret, and it is this reſerve that prevents us from knowing by what ſeries of trials he arrived at this new procedure. . . . However, I retain for the ſecond part of this treatiſe ſome remarks on the letter and this engraving, the earlieſt we poſſeſs. I ſhall point out what difference there is between the work of the "racloir" and of this print, which, having been drawn, was then in great part "roulée et pointillée," and I ſhall explain how it naturally led the author to the abandonment of a laborious and too conſcientious method of uniform preparation of the plate, and to the uſe of the "racloir," which is more perfect as regards both execution and effect. Vertue was right in ſpeaking of this engraving as *ſomething like mezzotinto*.' (L. Delaborde, Bibl. 40, p. 71.)

As one looks at the rare and fine impreſſion of the portrait of the Dowager Landgravine in the Cabinet of the Britiſh Muſeum, one feels with Vertue, that after all it is only 'ſomething like mezzotinto, ſome tender parts are done with ſeveral chaſing and friezing tools. Some of the darkeſt parts are grounded like mezzotinto, and ſcraped.' (Chelſum, Bibl. 12, p. 15.) But whatever technical differences exiſt between the work of this portrait by V. Siegen and the more developed execution of after years, it is in it, in the trials which led to and followed it, that the origin of mezzotinto engraving is to be found.

About the year 1654 Von Siegen went to Bruſſels, where he met Prince Rupert. Between this time and the production of the portrait of Amelia Elizabeth of Heſſe—1642—he had paſſed ſome years of quietude in Holland, executing ſeveral plates, and introducing improvements in the proceſs he had invented. To Prince Rupert, Von Siegen appears to have communicated his ſecret. The Prince, though fond of art, and taking much intereſt in the new method, would probably have ſoon abandoned its practice had he not procured ſome one to prepare for him the grounds of his plates. This aſſiſtance he obtained from Wallerant Vaillant, to whom he made known V. Siegen's ſecret under the promiſe of abſolute ſilence. Notwithſtanding the latter, however, the ſecret became known at Mainz by 1656, and the capitular canon Fürſtenberg in that year produced ſome good work, and even had pupils, *e.g.*, Von Eltz and Kremer. Soon afterwards appeared Leonart at Bruſſels, Thomas of Ypres at Frankfurt, Dooms at Prag, in fine, mezzotinto engraving—the black art—the ſcraping proceſs—became pretty general. In 1676, Von Siegen retired to Wolfenbüttel, where he died, but the exact date of his death is not known.

Various attempts have been made to beſtow the credit of the invention of the mezzotinto proceſs on others than Ludwig von Siegen. It has been affirmed that decided efforts in the manner were made as early as 1601 by a certain Franz Aſpruck, a worker in ſilver, bronze, and other metals. The Cabinet at Paris acquired, about fifteen years back, a ſeries of thirteen portraits repreſenting Chriſt and the Twelve Apoſtles. On the firſt plate is an inſcription in which the artiſt, 'Franciſcus Aſpruck,' alludes to the 'effigies' 'novo hoc in aere typi genere efformatos.' This ſeries of prints had been before deſcribed in Paul von Stetten's Kunſt und Handwerkſgeſchichte der Reichſtadt Augſburg, as having been engraved in the punctiform or *œuvre au maillet* manner. Nagler, and after him Dupleſſis, in his Hiſtoire de la Gravure en France, drew attention to theſe prints as 'throwing a new light on the origin of engraving in mezzotinto.' From Nagler's account (vol. i. n. 285), we find it difficult to arrive at a definite opinion as to the ſtyle in which Aſpruck's work has been performed. Nagler affirms that the general treatment is ſuch as to entitle the prints to be conſidered as *incunabula* of the mezzotinto proceſs, having their origin at a time when Ludwig von Siegen was not yet born. 'Aſpruck's works,' writes Nagler,—

> 'Look like drawings in Indian ink, having partly white and partly toned grounds. Some pieces make a diſtant approach to galvano-graphic prints while in others the chalk-manner is ſo ſtriking, that they might be accepted as having been worked in the way mentioned. . . . Aſpruck's pieces are to be regarded as firſtlings of the mezzo-and-chalk manner, and the maſter would be fully juſtified in conſidering himſelf an inventor, ſince his procedure is of ſo peculiar a character that his prints carry with them really the ſtamp of novelty, it being granted, however, that the *figures* are for the moſt part worked out by means of the graver. . . . While maintaining that Aſpruck was the inventor of the mezzotinto and chalk manner, we would not detract from the credit of Von Siegen and Prince Rupert, but admit as before, that the reſults of theſe two art-amateurs were complete while Aſpruck applied his method to ſecondary things only, allowing the graver to have the upper hand.' (Nagler, op. cit.)

Weſſely claſſes Aſpruck among engravers with the *goldſchmied punze;* and Delaborde, alluding in his recent 'Notice Hiſtorique,' &c. to the prints under conſideration, obſerves—

> 'Ne doivent-elles êtres conſidérées que comme des produits aſſez équivoques d'ailleurs de la gravure au maillet.' (p. 327.)

Since M. Dupleſſis publiſhed his 'Hiſtoire,' he has given us the intereſting little work, 'Les Merveilles.' (Bibl. 22.) In the latter not any alluſion is made to Aſpruck, nor to the author's previous note in the Hiſtoire, but when ſpeaking of the *manière noire* (pp. 338-394), M. Dupleſſis ſtates it to have been invented by Louis de Siegen. It may be preſumed, therefore, that further examination of the ſeries of Apoſtles of 1601, has induced M. Dupleſſis to withdraw the claims he had made for Aſpruck as inventor of the mezzotinto proceſs.

There have been thoſe who would carry back the invention we are conſidering to the year 1576. A ſingle piece by an unhiſtoried engraver or *dilettante* is extant, who, it would appear, lived during the latter third of the ſeventeenth century. The print in queſtion is a ſmall portrait of one Leonhard Reiſchel, Æ. 87, A. 1576, and is ſigned **J H C**. Inſtead of here reading that L. Reiſchel was 87 years old, anno 1576, ſome have inſiſted that the 1576 refers to the year when the print was engraved. (L. Delaborde, p. 258; Nagler, 3, n. 2555.)

To Prince Rupert the credit was for ſome time aſcribed of having been the inventor, and curious ſtories were told as to the way by which the Prince was led to the new proceſs. But it is now well known that Prince Rupert derived his early knowledge in the manner before ſtated, though it muſt be allowed, he was the firſt to bring the method to a certain degree of perfection, and to produce really artiſtic works, one or two of which have not been ſurpaſſed in effect.

From erroneous concluſions, baſed on an entry in the Tranſactions of the Royal Society of London, 1662 (L. Delaborde, p. 15, note), Sir Chriſtopher Wren, the eminent architect, has been ſuppoſed by one or two critics to have invented the mezzotinto proceſs. That he worked at it, and well too, is certainly the caſe; but, in all probability, what little he perfected in this way was executed between 1662 and 1665.

From imperfect conſideration of the technic of certain of Rembrandt's pieces marked by great depth and breadth of ſhadow, *he* has been held reſponſible for the introduction of the *Schwarte-Kunſt*, and for having executed in this manner ſuch works as the Nativity with the Shepherds (W. 51), Flight into Egypt (W. 58), Entombment (W. 91, ſecond ſtate), Saint Jerome (W. 110), Star of the Kings (W. 117), Younger Haaring (W. 277), Burgomeeſter Six (W. 287), etc. But, however deep and velvety in tone and texture theſe pieces may be, and ſimulating, at firſt ſight, the effects of mezzotinto, the technic by which they have been produced, is not that of Von Siegen and Prince Rupert. Etching with mordant and dry-point, the production of much burr and peculiar methods of printing and wiping the plates, were the modes by which theſe engravings were elaborated, though in the Flight into Egypt the technic of the landſcape in parts is not eaſily explainable. On this point the ſtudent ſhould refer to Bartſch, 'Eſſai ſur la Vie et les Ouvrages de Rembrandt.' (Bibl. 3, p. xxxvii. vol. i.) Other writers, admitting that the technic of the pieces juſt mentioned is not that of mezzotinto, yet maintain, in reſpect to ſuch pieces as appeared after the publication of the early prints of V. Siegen, that Rembrandt; being ſtruck with the new proceſs, intended therein to imitate its effects by his own methods, ſuch, *e. g.*, as leaving in relief on the plate black burr and inky layers, by means of which he could give a velvety character to the ſhadows, and obtain thoſe delicate half-tones which mezzotinto work had the power of producing.

It has been aſſerted that Rembrandt *muſt* have tried his hand at ſo effective a proceſs as that of the *manière noire*, which had been made known thirty years before he died ; but not any authentic proof that an example of his work in this ſtyle exiſts in any collection has been adduced by thoſe perſons who have aſſerted as much.

In 1658 Vaillant, and ſhortly after him Van Somer, being in France, communicated their knowledge to the French engravers. Though the new method did not continue to engage the attention of many of the latter, thoſe whom it did attract worked well.

In Italy, although Arnoud Van Weſterhout, attached as engraver to the court of Tuſcany, produced at Florence a portrait of 'Ferdinandus Princeps Hetruriæ,' in 1692, and communicated the method of its production to the Italian engravers, they took but little intereſt in the new manner, and conduced nothing to its progreſs in its earlier days.

It was in the Pays-bas, and particularly in England, that mezzotinto engraving was eagerly adopted, and became a fixed and favourite purſuit. A reaſon for this has been found in the circumſtance that portraiture in all ſtyles of painting and drawing has in theſe two countries always held high place. Now not any form of engraving lends itſelf ſo happily to portraiture as does mezzotinto work ; and it can ſcarcely be wondered at that the invention of Von Siegen ſhould captivate people who could ſo well appreciate a *moyen de plus* of admirably rendering their favourite works in repeated number. Whatever was the cauſe, ſuch was the fact, that ſo quickly was the new proceſs taken up by Engliſhmen and the Dutch artiſts reſident in England, and to ſuch perfection was it afterwards carried by White, Smith, Earlom, MacArdell, Houſton, Val. Green, Faber, Watſon, Dickenſon, Dunkarton, and others, that foreign writers have chriſtened the mezzotinto proceſs *la manière Anglaiſe.*

'It would, nevertheleſs, be exaggeration to ſay, with the "Engliſh Encyclopædia" (Lond. 1835), "This art has never been cultivated with ſucceſs in any country but in England." . . . But if we take the artiſts from Evelyn—the firſt Engliſh one—to thoſe of our own day (1839), we obſerve them exerciſing, in a ſeries of unrelaxing efforts, a proceſs not yet at the limits of its perfectibility. Like a grateful orphan, this art took the name of her new adoptive mother—for ſhe had become truly Engliſh—while they were repudiating her in other places.' (L. Delaborde, p. 102.)

Certainly not any other engravers have equalled the beſt of our own ſchool in the production by mezzotinto work of that richneſs and pictorial effect of painting, and delicacy of feeling in fleſh-rendering, which cauſe the proceſs under review to addreſs the ſuſceptibilities of perſons of refined diſpoſition, and of the educated claſſes, and particularly the admirers of Vandyke, Reynolds, Lely, and Kneller. It may be ſaid, without much exaggeration, that the founders of this branch of art had 'blue blood' in them. L. Siegen von Sechten was of noble family; then came Prince Rupert, a Duke and Admiral of England; Fürſtenberg, *Canonicus Capitularis Moguntiæ et Spiræ*, *Colonellus; Von* Eltz, of courſe a gentleman; Evelyn (?), a well-known thinker and courtier; Sir Chriſtopher Wren; Sir Ralph Cole; with Lutterel of New Inn, and Francis Place, a gentleman amateur.

In further illuſtration of the characteriſtics and ſcope of this particular mode of work, which has ſo captivated the Engliſh ſchool of engravers, we venture to add the following extract from M. Charles Blanc (Bibl. 7). Alluding to the claims made by ſome hiſtorians of art even as late as the year 1835, in favour of Prince Rupert, this writer obſerves,—

'Under any circumſtances, if the Prince Palatine was not the inventor of this novel method of engraving it may be ſaid that, ſcarcely invented, he carried it to perfection in his print repreſenting the executioner bearing the head of Saint John, after Ribera. When looking at a fine impreſſion of this magnificent piece—ſuch, *e.g.*, as is expoſed in the Cabinet of Prints at Paris—it may be ſeen of what mezzotinto is capable, when the hand of a maſter comes to correct the ſoftneſs and redeem what it naturally has of mealineſs about it, by the bold method with which he revivifies the lights, through the ſuddenneſs of the tranſitions and the intrepidity of the ſcraper. Thus treated, mezzotinto engraving becomes like a picture, ſince to the quietneſs produced by broad and well-united ſhadows, it adds the free and lively touches and the vigorous high lights which belong only to painters. Theſe fine effects the engraver with the burin cannot eaſily obtain, becauſe his hand excavates in the metal the "darks" only, and is obliged to huſband the "lights," inſtead of reſolutely putting them in, as can be done in mezzotinto, by a clean and bold ſtroke with the ſcraper. In other words, the "whites" of copper-plate engraving with the burin are negative, and vigour can be ſhown in the ſhadows only. In mezzotinto, ſtrength can be exhibited equally well in the touch of the lights ſcraped into life, as in the ſhadows, the ſoftneſs of which may, if need exiſt, be ſtrengthened by etching. . . . Armour, vaſes of the precious metals, cryſtal ware, fruit, flowers—all ſuch objects as are diſtinguiſhed by the rich variety of their textures and of their colour, and which preſent varied aſpects—are more happily expreſſed with the burin than by the proceſs of mezzotinto. We have ſeen that claſſical engraving invented numerous ingenious variations by which any objects might be characteriſed through inciſion of the copper—metallic and reflecting bodies as well as the ſatiny ſurface or thorny ſtalk of a flower, the down of a peach as well as the rough ſhell of a nut and the rind of a lemon. Reduced to its own reſources, mezzotinto, though managed by ſuch a maſter as Richard Earlom, has but one grain to expreſs ſo many different ſurfaces, and can produce them with an uniform ſoftneſs only. . . . In France the mezzotinto proceſs has never powerfully intereſted either artiſts or public. This ariſes from the circumſtance that our School of Painting, being rarely carried away by the imagination, has produced little in the regions of ſombre fantaſy and of Rembrandt-like effects. Before the appearance of the Romantic School our art never produced anything like the biblical and phantaſmagoric inventions of Martin, and thoſe theatrical enchantments which, though little truthful at bottom, borrow, through the means of mezzotinto engraving, a certain poetry, vague yet impreſſive, like that of dreams. The preciſion of the burin, the *verve* of etching, agreed better with the character of French art. England is almoſt the only country that has known how to avail itſelf of the mezzotinto proceſs, and it is to its engravers that we have to look for illuſtrations of its method. . . . In a word, if mezzotinto cannot imitate hard and ſolid bodies, it makes amends by being a valuable means of imitating rich hangings, ſatins, velvets, and likewiſe fleſh. By the depth of its ſhadows and the union of their maſſes by its half-tones—as if done with the ſtump—it adapts itſelf wonderfully to the fantaſtic compoſitions of a Leonard

Bramer, of a Rembrandt; to night ſcenes ſuch as were conceived by Schalken and Gerard Dov, and to moonlight effects like thoſe the melancholy Elzheimer loved to repreſent.' (Bibl. 7, p. 683.)

When the original painting ſhows a large looſe touch, a reliance on broad effects, and an abſence of cloſe definition, mezzotinto engraving is peculiarly fitted for its reproduction, as in the caſe of the pictures of George Morland, *e. g.* as inſtanced by Mr. Wedmore in his Articles on the riſe of Naturaliſm in Engliſh Art in Macmillan's Magazine for 1876.

As it is not within our ſcope to do more than point out ſome of the earlier workers in mezzotinto engraving, we muſt refer the ſtudent, for further details on our preſent ſubject, to the work of M. Léon Delaborde * (Bibl. 40), to the little eſſay of Dr. Chelſum (Bibl. 46), to Dr. Diamond's paper in the 'Archæologia,' vol. xxvii., and to Bryan's Dictionary. The chief of theſe treatiſes is the work of Delaborde, but which, however ſatisfactory in ſome reſpects, in others is inefficient, and, as a mere catalogue only of the works of the various maſters included in it, is moſt imperfect. In the collection at the Britiſh Muſeum may be found a fine aſſortment of the *incunabula* of this department of engraving.

LUDWIG VON SIEGEN (or L. SIEGEN VON SECHTEN).
Born, Utrecht, 1609; died, Wolfenbüttel, —— ?

(Léon Delaborde, p. 117.)

Of this maſter, the inventor of the mezzotinto proceſs, ſufficient has been already ſtated. His pieces are too rare to be likely to come within the power of acquiſition by the collector. Seven are recorded; of theſe five may be ſeen in the Britiſh Muſeum collection. Among the latter is a ſecond ſtate of the earlieſt mezzotinto print known, viz. the large portrait of Amelia Elizabeth, of Heſſe-Caſſel, 1642. The ſecond ſtate has cIↃ.IↃ.CXLIII on it, the laſt I being added in MS. to ſome copies of the limited firſt ſtate.

* Formerly the name was written (Léon) De La Borde; now M. le Vic^{te} Henri ſigns his name always (H.) Delaborde. We have kept to the latter mode throughout.

On ſome of the pieces the name nearly in full is placed; on others **L** or **S**, or a monogram forming **LVS**, may be obſerved.

RUPERT, PRINZ VON DER PFALZ (or RUPERT, PRINCE PALATINE OF THE RHINE). Born, Prag, 1619; died, London, 1682.

(Léon Delaborde, p. 204.)

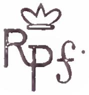
This hiſtoric perſonage was the pupil, as it were, of L. von Siegen, whoſe invention he introduced into this country, and brought it at once to a high point of excellence.

Chelſum wrote, 'It has been juſtly remarked, indeed, that mezzotinto, compared with its original ſtate, is at this day almoſt a new art;' while Sandrart was confident, on the other hand, that 'the perfection of the art could not be carried further than in Vaillant's prints.' We cannot agree with either judgment. We think that ſome of the earlier works attained a high degree of excellence, but alſo that a perfection was reached by Earlom, Houſton, Watſon, and many of the engravers who worked after Sir Joſhua Reynolds, to which mezzotinto had not reached before, and which has not been ſurpaſſed—we are tempted to ſay equalled—ſince. The firſt example which meets the eye in the Britiſh Muſeum collection of mezzotintos, a Holy Family after Carracci, by L. v. Siegen, is beautiful; and what more effective piece can there be than Prince Rupert's Standard-Bearer, or his Great Executioner, which we come upon ſoon after? Where, we would aſk, is the marked inferiority in ſome of Vaillant's better pieces, in Blooteling's and Place's portraits, in Becket's Cupid and Pſyche, in Verkolje's Piſſende Junge? That inferior work was done, that work which was black, harſh, and diſagreeable, often conſiſting of unblended maſſes of light and ſhade, was frequently produced, muſt be conceded; but the queſtion is, were there not moſt able and ſatisfactory engravers from the firſt, as well as mediocre or even bad ones? This may be anſwered decidedly in the affirmative.

Fifteen pieces are known as belonging to Prince Rupert: of theſe the Great Executioner and David or the Standard-Bearer are pre-eminent. A *replica* of the head only of the Great

Executioner was made by the Prince for J. Evelyn, to inſert in his Sculptura, or the Hiſtory and Art of Chalcography (Lond. 1662), the ſixth chapter of which treats 'Of the New Way of Engraving in Mezzo-tinto, invented and communicated by His Highneſs Prince Rupert, Count Palatine of Rhyne, etc.' Of this *replica* L. Delaborde obſerves, 'The reproduction is exact, the execution free ; the plate has been prepared with the cradle, which has often failed in its work towards the corners.' Several copies of it exiſt. The facſimile done by Houſton for the ſecond edition of Evelyn's Sculptura (Lond. 1755), and that given by L. Delaborde in his work are the copies more likely to come before the collector. It is not often that an original piece of Prince Rupert appears in the market, and when it does it commands a good price.

His prints are varioſly ſigned, *e. g., Rupertus princeps imperii ;* Rup. P. 1658 ; R. P. 1657 ; R. p. with a crown above the R. ; a monogram forming **R V P**, with a ſtar above the **V**.



Sir Christopher Wren, Born, Eaſt Knoyle, Wiltſhire, 1632 ; died, London, 1723.

(Léon Delaborde, p. 273.)

This eminent architect, the perſonal friend of both Prince Rupert and Evelyn, is ſuppoſed by L. Delaborde to have had the ſecret poſſeſſed by the Prince communicated to him through Evelyn. Having executed ſome few pieces accordingly, in conſequence of the ignorance prevailing as to what had been already accompliſhed, he was credited with having been the inventor of the proceſs, 'which was afterwards proſecuted and improved by his Royal Highneſs Prince Rupert, in a method ſomewhat different, upon the ſuggeſtion (as it is ſaid) of the learned and ingenious John Evelyn, Eſquire ;' a pretty muddle indeed of the facts !

The only known pieces by Sir Chriſtopher, or at leaſt attributed to him, are two portraits of Negroes. Of one—which is the larger—an impreſſion was formerly in the poſſeſſion of the elder Weigel, and of this L. Delaborde has given an admirable facſimile—from ſteel—by M. Girard. The other portrait is a ſmaller piece repreſenting a different perſon, and is—along with an impreſſion of the larger piece (cut down)—in the cabinet of the Britiſh Muſeum.

As an early and remarkably bold and able workman, mention muſt be made of

JOHANN THOMAS. Born, Ypres, Flanders, *circa* 1610; died, Vienna, 1672.

(Léon Delaborde, p. 130.)

He was a pupil of Rubens, went to Italy, returned to Metz, and paſſing on to Frankfurt and Vienna, became court-painter to the Emperor Leopold the Firſt. He was often a fine and effective engraver, a little coarſe in his technic perhaps, but on the whole admirable for the early period of his particular branch of art.

Thomas's prints are very ſcarce, and command high prices. The portrait of Titian, having in the inſcription *dato in luce in queſta nuova invenzione in Vienna li* 30 *Marzo l'anno* 1661, is magnificent. We ſaw a fine example of it ſold at Sotheby's in 1874 for 24*l.*

The maſters who have been mentioned may, along with W. Vaillant, Fürſtenberg, and Von Eltz, be conſidered the fathers of the new proceſs. As ſuch, and becauſe examples of their work may be ſeen in our national collection, they are referred to, rather than that it is deemed adviſable to urge the collector to the purſuit of their prints, which are not eaſily procurable.

The earlieſt foreign mezzotinto engraver of whom examples are comparatively frequent is,—

Wallerant Vaillant. Born, Lille, 1623; died, Amſterdam, 1677.

(Léon Delaborde, p. 122.)

This artiſt being taken by Prince Rupert into his ſervice to aſſiſt him in his art-amuſements, was thus enabled to learn the ſecret of the mezzotinto proceſs. He proceeded to England in the ſuite of the Prince, and became a moſt able and productive engraver. He executed more than one portrait of his patron, and writes L. Delaborde,—

> 'Vaillant gave to Prince Rupert, through the reproduction of his plates and their increaſed publicity, the repute of an invention which he himſelf never claimed. This was the ſource of the error ſo long prevailing' (p. 125.)

Some of W. Vaillant's pieces are moſt ſatisfactory.

Bernard and James, brothers of Wallerant Vaillant, worked alſo in mezzotinto.

The maſter's name in full, or WV ſometimes interlaced WV, may be met with on Vaillant's pieces. Next to the latter in frequency come the works of,—

Jan and Paul Van Somer, whoſe time ranges from 1645 to *circa* 1690.

(Léon Delaborde, p. 135–138.)

They came from Amſterdam to England. Then follow the engravings of,—

Jan Verkolje, ſenior. Born, Amſterdam, 1650; died, Delft, 1693.

(Léon Delaborde, p. 142.)

Jan Verkolje, junior, and Nikolaus Verkolje. The latter born, Delft, 1673; died, Amſterdam, 1746.

(Léon Delaborde, p. 197.)

Each of theſe maſters produced ſome good work, Nicholas being the ſuperior and more productive of the three. To the latter, indeed, the mezzotinto proceſs owes ſeveral improvements.

A well-known piece of N. Verkolje after Wierix, called the Repaſt in the Garden, or the Prodigal Son, and the Piſſende Junge—vulgar and indecent though it be in ſome reſpects—is an admirable piece of technic, full of the ſoft gradations and colour of Earlom. The head of the male reveller is ſaid to repreſent Wierix himſelf.

Either the names in full or the initials **IVK, NVK, NV,** are on the prints of theſe maſters, though ſome of Jan Verkolje, junior, are unſigned. The pieces of the latter are frequently aſcribed to the father, Jan Verkolje, ſenior. (See Nagler, vol. iv. nn. 596–597.)

ABRAHAM BLOOTELING. Born, Amſterdam, 1634; died, Amſterdam, 1695;

(Léon Delaborde, p. 139;)

Is generally conſidered to have been a pupil of Viſſcher. He not only executed ſome of the choiceſt early mezzotintos known, but eſtabliſhed a new phaſe in the technic of the proceſs he ſo ably adopted. He is believed to have invented the *berceau*, or 'cradle,' for the purpoſe of granulating the plate or forming the 'ground.' Previouſly the ground had been produced by means of ſteeled rollers of the character of delicate files.

A mezzotinto by Blooteling ſhould never be allowed to eſcape poſſeſſion. His prints of this character are far leſs frequently to be met with than are his other engravings. David with the Head of Goliath, Saint Peter, Catharine Queen of France and Ireland, Abraham Symonds, are all very beautiful examples of the maſter. Blooteling executed a fine portrait of Prince Rupert; his Saint Paul, a Flute Player, Earl of Derby, and Duke of Monmouth, are particulariſed by L. Delaborde as fine examples of the artiſt's manner.

JACOB GOLE (or JAN GOLE). Born, Amſterdam, 1660; was living, 1720;

(Léon Delaborde, p. 159;)

Produced many portraits and copies after the Dutch maſters. Some of his works are very good, others very indifferent. His portrait of Rembrandt is highly commendable, nor ſhould that of Oſtade in its firſt ſtate be forgotten. Gole was a print-publiſher as well as an engraver, and many of his pieces were publiſhed in this country.

GERARD VALCK. Born, Amſterdam, 1626; died, Amſterdam, 1720?

(Léon Delaborde, p. 188.)

This engraver was brought by Blooteling to England, but afterwards he returned to Amſterdam, and worked with P. Schenck. We have ſome very good work by Valck, and as characteriſtic pieces the portrait of Hortenſia Ducheſs of Mazarin, the Sleeping Maid, and La femme qui cherche ſes Puces, may be quoted. The latter piece we have heard deſcribed as a woman reading a ſong or letter! Valck, like other Dutch engravers, readily perceived the value of mezzotinto in the treatment of candle-light effects.

With reſpect to the Engliſh ſchool, it may be obſerved that were L. Delaborde's ſurmiſes correct,—

JOHN EVELYN. Born, Wootton, Surrey, 1620; died, Wootton? 1706;

(Léon Delaborde, p. 272;)

One of the more illuſtrious men of his time, would have been not only the firſt hiſtorian of the new proceſs, but likewiſe the firſt Engliſhman by whom it was practiſed.

M. L. Delaborde poſſeſſed an engraving repreſenting a Lady

Abbeſs E., whoſe head and ſhoulders, draped in the coſtume of a religious order, were ſhown in front. The print bore on it the initials E L Delineavit, 1672 (or 1678?), the L being ſo placed that it might be conſidered as the l of the word Evelyn. M. Delaborde accompanies the notice of this piece in his work with a copy in lithography of it by Le Mercier, obſerving that the original, though pretty well felt, indicates an inexperienced hand. This Lady Abbeſs E., Delaborde was of opinion, might be attributed with ſome propriety to John Evelyn. Nagler remarks (vol. ii. n. 1669) concerning it, 'At any rate as an eſſay in mezzotinto, it is not very ſatisfactory; though Evelyn knew how to uſe the etching-needle, the manipulation with the ſcraper or cradle could not have proceeded as he muſt have deſired it ſhould—if Evelyn really made trials of the mezzotinto proceſs.' We know that Evelyn was early addicted to art, that he received inſtruction from Nanteuil, was a friend of Hollar, etched plates illuſtrative of his journey from Rome to Naples, of Wootton and Putney, and that—according to Strutt—he engraved the portrait of Dobſon, the painter. It is not unlikely then that Evelyn might have tried the procedure communicated to him by Prince Rupert, and of which he had publiſhed an account, but that this piece of the Lady Abbeſs E. is an example of his work is, at the leaſt, very doubtful. Chelſum is of opinion that,—

FRANCIS PLACE. Born, Durham, 1650; died, York, 1728;

(Léon Delaborde, p. 276;)

Was probably the firſt of our countrymen—Sir Chriſtopher Wren excepted—who ſcraped in mezzotinto. He was a gentleman-amateur of more ability than application, of genius than of perſeverance. His pieces are moſtly portraits, ſome of them being the only ones extant of the perſons they repreſent.

The prints ſcraped by Mr. Place are few in number; ſome are moſt excellent, free in ſtyle, of fine feeling, and of beautiful gradation in work. All are ſcarce and of high price. In the portrait of Mr. Philip Woolrich, there is much ſentiment, and the head of Charles the Firſt is very fine, but Mr. Place's medallion of

Richard Thompſon, though engraved during the infancy of the mezzotinto proceſs, has never been ſurpaſſed with reſpect to beauty of half tones and delicate gradations. L. Delaborde ſays of it, 'Cette planche eſt remarquable;' we are happy in the poſſeſſion of a fine impreſſion in good condition.

Francis Place painted and etched, as well as uſed the ſcraper. His name in full followed by F, or F P fec. are on his pieces.

Sir Ralph Cole, William Sherwin, Henry Lutterel, Robert Williams, and Richard Tompſon,* were aſſociated with the early practice of mezzotinto engraving.

Lutterel was born in Dublin about 1650, and brought up in London to the law. But he left his profeſſion for art, and about 1672 attracted by the new proceſs attempted its inveſtigation. He—

> 'contrived the means of laying the grounds with a roller which ſucceeded to a certain degree, but not to his ſatisfaction. At this time the mezzotintos of Blooteling were in great repute, and Lutterel perſuaded his friend Lloyd, a printſeller, to bribe a perſon of the name of Dublois who uſed to lay the grounds for Blooteling, and who was then returning to Holland, to diſcover the myſtery. He afterwards connected himſelf with Iſaac Becket, and they became the earlieſt Engliſh engravers in mezzotinto. The beſt of his portraits, which were his principal works, was that of Le Piper the Painter.' (Bryan.)

W. Sherwin (1670-1711) is ſtated by Granger to have made out for himſelf the proceſs of laying a mezzotinto ground by means of a loaded file.

> 'Prince Rupert upon ſight of ſome of his prints ſuſpected that his ſervant had lent him his tool, which was a channelled roller, but on receiving full ſatisfaction to the contrary, he made Sherwin a preſent of it. The roller was afterwards laid aſide, and an inſtrument with a crennelled edge in ſhape like a ſhoemaker's cutting-knife was uſed inſtead of it. (Walpole's Anecdotes, vol. iii.)

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* So ſpelt on the prints we have ſeen, and by Chelſum. Doubts have been entertained by ſome whether this R. Tompſon did really *engrave* the pieces on which his name occurs followed by 'excudit,' while others have ſuppoſed that he has been confounded with the true engraver, R. Thompſon, whoſe portrait was ſcraped by Place. On theſe points ſee Chelſum, Bibl. 22, p. 40.

Isaac Becket. Born, Kent, 1653; died, London, *circa* 1710; (Léon Delaborde, p. 282;)

Was bred to the buſineſs of a calico-printer, but becoming acquainted with Lutterel, took an intereſt in the attempts of the latter to find out the new proceſs. Underſtanding that Lloyd, a print-dealer in the Strand, poſſeſſed the deſired knowledge, but did not know how to turn it practically to advantage, he gained his confidence, and learnt what Lloyd could teach him. He afterwards became aſſociated with Lutterel, and combining his own knowledge with that which the latter had learnt from Dublois, Van Somer and others, continued to work with Lutterel, producing many pieces, chiefly portraits, which were publiſhed with the name of Becket attached to them. Some of theſe pieces are of excellent execution, others are inferior. The portrait of the Duke of Albemarle, after Murray, is noteworthy. Prints by this maſter may frequently come acroſs the obſervation of the collector.

Numerous mezzotintos of this period have upon them the name of 'Alexander Browne, of ye Blew-balcony in Little Queen Street,' ſometimes in connexion with the words 'Sold by,' and 'Excudit,' ſeveral have alſo an engraver's name on them, others are without it. It has been conjectured that Alexander Browne was himſelf an engraver as well as a publiſher, ſince—according to Granger—his name followed by *fecit* is on a portrait of Charles the Second.

R. Tompſon and E. Cooper hold much the ſame relations to early mezzotinto prints as connect Alexander Browne with them.

We paſs by Robert White, T. Johnſon, T. Lumley, and others, to notice ſpecially—

William Faithorne, Jun. Born, London, 1656; died, London, 1686; (Léon Delaborde, p. 290;)

Who was the ſon of the eminent portrait-engraver before noticed (vol. i. p. 356), ſome of the works of the father being among the rarer and more coſtly prints of the Engliſh ſchool. The ſon was inſtructed by his father, but took up a different branch of engraving to that followed by his parent.

W. Faithorne, Jun. died early, and thus his works are limited in number. Some of them are very good, and ſhow that had the artiſt lived and worked diligently, he might have greatly advanced the branch of engraving he had ſelected to follow.

JOHN SMITH. Born, London, *circa* 1655; died, London, *circa* 1724.

(Léon Delaborde, p. 287.)

It is uſually conſidered that with this engraver mezzotinto ſcraping exhibited a marked development in execution and character. No doubt many of Smith's portraits are ſuperior, large in ſtyle, deciſive in form, often brilliant with light, and prove their author to have been a maſterly workman. But other pieces are ſtiff, hard in handling, and want colour. Lord Somers is reported to have been ſo fond of the works of this maſter that he ſeldom travelled without carrying them with him on the ſeat of his coach.

J. Smith was originally a pupil of Becket and Van der Vaart. He was much patroniſed by Kneller, who gave him his portraits to engrave, the two entering into a kind of partnerſhip for publiſhing the ſame. Kneller and Smith afterwards quarrelling, ſeparated.

Several hundred pieces are known having J. Smith's name on them, either as their engraver or publiſher. The earlier dates which occur on the prints are 1687 and 1689. His own portrait, painted by Sir Godfrey Kneller in 1696, was ſcraped by himſelf, 1716.

For beſtowing a new phaſe on mezzotinto engraving ſome credit ſhould be given to—

GEORGE WHITE. Born ——? *circa* 1670; died ——? between 1731–36;

(Léon Delaborde, p. 295;)

Who was the ſon of Robert White before mentioned. He received inſtruction from his father in engraving generally, and finiſhed ſome of the plates of the latter after his father's death. It was chiefly in mezzotinto that George White became excellent, in which branch he executed ſome portraits of very high character.

'He appears to have been the firſt who introduced a very ſucceſsful method of etching his plate firſt and then ſcraping it, which has ſince been adopted by other maſters in the preſent improved ſtate of the art, and which is thought to have given a peculiar degree of ſpirit to his performance. George White is reported alſo to have made uſe of a graver for forming the black ſpot in the eyes which in preceding mezzotintos he obſerved had never been diſtinct. He carried the art altogether certainly to a great degree of perfection, and has left behind him many very beautiful prints.' (Chelſum, p. 69.)

Some of G. White's pieces are very ſoft and delicate, and exhibit a very brilliant effect of light and ſhade.

We are gradually brought by certain foreign artiſts, as Faber and J. Simon, *e.g.* who came to England and worked, to a period beyond the limits of 'Ancient Prints.' After theſe engravers came thoſe brilliant and perfected workers, Mac Ardell, Corbut, Dickinſon, Dixon, Earlom, Finlayſon, Fiſher, Valentine Green, Hodges, Houſton, Purcell, Pether, Reynolds, Watſon, and others. The ſight of fine impreſſions of the better works of theſe maſters after the portraits of Sir Joſhua Reynolds is a treat to revel in, and ſecond only to the enjoyment of the original paintings. But theſe prints are to us forbidden fruit; indeed, we have done but ſcanty juſtice to ſome of a long liſt of names more within our ſcope than are the laſt-mentioned engravers.

Quiter, Van der Bruggen, Van der Berge, Schenck, Lens, Sarrabat, Barras, Bouys, Verſchuring, Van der Vaart are the names of early workers in mezzotinto, whoſe pieces will frequently attract the collector's notice.

Several maſters holding high poſition in other branches of engraving than mezzotinto have left examples of their work in this department. Of theſe we may name A. Van Everdingen, Houbraken, G. De Laireſſe, K. de Moor, A Van Oſtade, B. Picart, J. E. Ridinger, G. P. Rugendas, C. Duſart, A. Tempeſta, and perhaps D. Teniers.

Several painters likewiſe of eminence tried their hands at the new method, ſuch were L. Bakhuizen, J. Danckert, P. Decker, Jun., L. de Deyſter, J. Heemſkerk, Honde Koeter, Van Hugtenburg, Sir G Kneller, (?) Sir P. Lely, (?) J. Baptiſte Monnoyer, Van Muſcher, G. Netſcher, and others.

An account of the preſent branch of engraving would be incomplete without ſpecial reference to the following maſters.

JACQUE CHRISTOFLE LE BLON.* Born, Frankfurt, 1670; died, Paris, 1741.

(Léon Delaborde, p. 373, antea, vol. i. p. 95.)

This artiſt, who was of undoubted ability, originally ſtudied engraving under Meyer and Ab. Boſſe, and painting under Carlo Maratti at Rome. From the latter place the Dutch painter B. Van Overbeck enticed him to Amſterdam, where he painted miniatures highly eſteemed for their vigour of colour. Le Blon being of expenſive and careleſs habits, found his gains as a painter produce but an inſufficient income; he therefore ſet to work to diſcover ſome method by which the latter might be increaſed. His ingenuity hit upon the expedient of printing off in various colours plates engraved in mezzotinto. His firſt trials were made about 1704, but it was not until 1720, (?) when he came to London, that he was able to carry out his deſigns to any purpoſe, and this was but of ſhort endurancy. Le Blon endeavoured, in aſſociation with a Colonel Guy, to eſtabliſh companies for the production and ſale of copies by his proceſs, of pictures by the old Italian and Flemiſh maſters, of anatomic and pathologic illuſtrations, and of the cartoons of Raphael. To theſe was added a manufactory of painted papers, ſuch as were fabricated in Brabant. But all the artiſt's ſchemes proved unſucceſsful, and after a ſecond bankruptcy he fled in 1732 from London to the Hague.

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* As the maſter himſelf ſigned his name. Writers on art have denominated him Jacques Chriſtopher Le Blond.

A friend in Holland lent the artiſt a hundred guilders; with this ſum he went to Paris, where he died in 1741, very poorly off.

Before leaving England, Le Blon publiſhed a volume in French and Engliſh explanatory of his theory and practice of colour,* and dedicated it to Sir Robert Walpole. It was illuſtrated with mezzotinto engravings, ſome of which were printed off by his own proceſs, and was afterwards reprinted at Paris with additional matter by Gauthier de Mont Rouge (1756).

> 'Painting,' wrote Le Blon, 'can repreſent all viſible objects with three colours, *yellow*, *red*, and *blue*, for all other colours can be compoſed of theſe three, which I call *primitive*, and a mixture of thoſe three original colours makes a *black*, and all other colours whatſoever; as I have demonſtrated by my invention of printing pictures and figures with their natural colours.' (p. 6.)

We are aware that ſome perſons believe that not more than a *ſingle* plate (upon which the colour was applied with the finger) was employed by Le Blon in his particular proceſs. But aſſuredly they are miſtaken; three plates were generally uſed, as reference to Abraham Boſſe's 'De la Manière de graver à l'Eau-forte et au Burin et de la gravure en Manière Noire.'—'Nouvelle Edition, par M. Cochin,' Paris, 1758, pp. 125, 127, will clearly ſhow. Upon this point Delaborde, Bibl. 40, p. 363, and Ducheſne *aîné* 'Deſcriptions des Eſtampes,' etc., Paris, 1855, p. 128, may alſo be conſulted.

M. Ch. Blanc, alluding to Le Blon's proceſs, remarks,—

> 'Le clair-obſcur de l'eſtampe devait conſiſter dans le jeu des couleurs ſombres et des couleurs tendres, et comme la grainure pouvait ne pas

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* Colorito; or the Harmony of Colouring in Painting reduced to Mechanical Practice under Eaſy Precepts and Infallible Rules, together with ſome Coloured Figures, in order to render the ſaid Precepts and Rules intelligible, not only to Painters but even to all lovers of Painting. By T. C. le Blon. (4to, pp. 27, Appendix, pp. 7, and plates.) Our copy has not any date.

engendrer des ombres aſſez fortes, on aurait recours au burin pour creuſer profondément le cuivre aux endroits ou le burin irait juſqu'au noir, et qui demanderaient une touche mâle. Tel fut le procède que Le Blon inventa ou qu'il perfectionna du moins, car il en avait deja paru quelque ébauche, groſſière dans certains impreſſions eſſayées en Hollande par Pierre Laſtman, qui fut le maître de Rembrandt.' (Bibl. 7, p. 700.)

M. Delaborde has properly obſerved, however, that

'entre la combinaiſon de Le Blon et la manière de Laſtman il n'y a point la moindre analogie.' (op. cit. p. 366.)

The mezzotintos in colour, by Le Blon, are very ſcarce, and rarely appear in the market. The moſt complete collection is at Dreſden. Delaborde deſcribes twenty-nine pieces by the maſter.

The portrait of Rubens, Joſeph and Potiphar, St. Magdalene after Van Dyck, a Saint reading, Venus after Titian, and a Sleeping Endymion, are commended by Delaborde. A portrait of Louis XV. of France, which is praiſed by Ducheſne, is attributed by Delaborde to the brothers Ladmiral. The Britiſh Muſeum Cabinet poſſeſſes ten pieces by the maſter, one or two of which are both large and fine. They are moſtly different to thoſe deſcribed by Delaborde.

JEAN LADMIRAL. Born, Leyden, 1680; died, Amſterdam, 1773;

(Léon Delaborde, p. 380);

Was the elder of two brothers received by Le Blon into his ſtudio at London, and initiated in the ſecrets of his proceſs. After the failure of the maſter, they went to Amſterdam, where they undertook the illuſtration of anatomic and medical works by Le Blon's method. Jean Ladmiral copied the works of his teacher, and ſuppreſſed all mention of the latter's name.

ROBERT and FABIAN GAUTIER (D'Agoty)

Were brothers, employed in the ſtudio of Le Blon. The elder imitated with ſome ſpirit, though in a cruder ſtyle, the manner of his maſter, but employed the burin more frequently than did Le Blon in the engraving of the plates. Fabian Gautier meanly endeavoured to claim the merit due to Le Blon, of whom he wrote, 'Cet artiſte ne mérite pas le nom d'inventeur que ſes élèves veulent lui donner malàpropos'—'C'eſt donc avec raiſon que je me dis reſtaurateur (pour ne pas dire plus) dans cet art *qui ſerait péri ſans moi*, et que je dis que ceux qui pratiqueront mon ſyſtème ſeront mes élèves, et non ceux de Le Blon.' (Delaborde, p. 382).

F. Gautier had ſons, who publiſhed ſome works of their own execution along with thoſe of their father after the death of the latter. There are a few pieces by the Gautiers in the B. Muſeum Cabinet.

On this ſubject of colour-printing, in connection with Laſtman, Kirkall, Pond, Knapton, Ploos, Van Amſtel, and others, ſee Delaborde, Bibl. 40, p. 388.

CHAPTER XX.

ON THE EXAMINATION AND PURCHASE OF ANCIENT PRINTS.

Having ſyſtematically introduced the reader to a knowledge of the particular maſters of engraving, of whom he ſhould obtain a practical account, we purpoſe to add ſome words of advice and caution which may be of ſervice to the inexperienced collector when engaged in ſelecting and purchaſing what he deſires.

Referring to chapter iv. vol. i. for ſome remarks on various matters connected with our preſent topic, which may be taken as introductory to what is now to follow, we proceed, in the firſt place, to caution the novice againſt coming to a deciſion if forced to examine prints in a ſhop whoſe ſtate is that of ſemi-darkneſs. It is the cuſtom with many print-dealers to obſcure every pane of glaſs in their ſhop-windows by hanging up againſt them their wares, and the amateur is often expected to make a purchaſe in a light about equal to that of a coal-cellar. Inſiſt that you muſt be allowed good daylight, or you may depend that you will not have it, and refuſe to allow gas to be uſed inſtead. Such ſolar light ſhould be ſecured as will ſuffice for both good reflected and tranſmitted illumination, or not any certainty can be arrived at reſpecting what is under examination.

Bear in mind that you have to obtain firſt ſuch a knowledge of the *general* condition of the ſpecimen before you as may enable you to decide whether it is worth while for you to entertain its purchaſe, ſhould its *particular* condition be up to the mark required. If the general condition be ſatisfactory, you have, ſecondly, to inquire into the ſpecial ſtate of the print.

In the determination of the general condition, the weight of the print as it is taken up in the hands, ſhould be noted, alſo the feeling of thickneſs conveyed to the touch, and if mounted, whether the print ſeems looſe or fixed on its mount. By ſuch obſervations a notion may be formed as to whether the print has been 'laid down,' or 'lined;' in other words, has had a piece of paper of its own ſize paſted on the back, or has been mounted on another and larger piece of paper, to which it is firmly adherent. If the print has been thus treated, under any circumſtances the value of it has been ſubtracted from, and there is room for ſuſpicion that there have been other reaſons than whim and bad taſte, which have led to the piece being lined or mounted. Should the print be relatively very heavy, inflexible, or firmly mounted, do not as a rule have anything to do with it—it has been 'laid down'—by this you are prevented examining the back of the print itſelf, of ſeeing through the latter by tranſmitted light, and thus determining what repairs, if any, the print has undergone. Further, be the impreſſion ever ſo genuine, and the condition otherwiſe good, laying-down and mounting ſhow execrable taſte, and you will feel annoyed accordingly. There may be, however, ſome exceptional reaſon which may lead to the purchaſe of ſuch a piece notwithſtanding, ſupported as the collector may be by the hope of ingeniouſly removing the mount or backing. To this point we ſhall preſently refer.

If the print be not laid down, nor permanently mounted, and can be ſeen through, and its back examined, the *corners* ſhould be looked at to diſcover if they have been torn away and reſtored or mended. Next ſhould be obſerved what amount of reparation generally the piece may have undergone; whether ink, greaſe, or ſpots of paint disfigure it, or if there be any ſtaining. To very obvious mutilations and damages we need not refer.

A general examination proving ſatisfactory, the next thing to be decided is, whether the print be truly what the collector conſiders it, or what it pretends to be. For example, it may purport to be the Saint Jerome of Albert Dürer. You know that Albert Dürer did engrave ſuch a piece, you have actually ſeen it; this appears like what you have ſeen, and it bears Dürer's mark. Or, again, a print appears to you to be an etching of Oſtade; it has not any name nor mark on it, but the dealer aſſures you he thinks your opinion juſt. But is it? And is the former piece by Dürer? To be able to determine ſuch points ſatisfactorily, of courſe requires ſome knowledge, and the novice can hope to attain to a *probably* correct judgment only. He has to bear in mind that the ſuppoſed Dürer, *e. g.*, may be but a copy by another engraver, and that the preſumed Oſtade may not be an Oſtade, nor even the copy of one, but the legitimate, unpretending work of another maſter.

In the firſt place, then, the purchaſer has to guard againſt being deceived by a copy. Almoſt all good prints have been copied, ſome ſeveral times over. Many have been imitated moſt ſucceſsfully, and ſome ſo cloſely that it is only with the original and its facſimile ſide by ſide that the differences between them become apparent. Even then the leading points of differentiation often require to be looked for under the guidance of Bartſch, Paſſavant, Nagler, and other critics, for it is next to impoſſible to remember the often minute *differentiæ* connected with many engravings, and their copies. Some of the latter are in themſelves admirable examples of engraving, and a few are as rare, or even rarer, than the originals. But when the latter be deſired, and would be paid for, the fineſt and rareſt of the former could not ſupply their place. Reference to the works of Heller, Bartſch, and Wilſon, will ſhow how numerous are the copies after eminent maſters by both good and inferior workers, and what an amount of ready practical knowledge is requiſite to guard againſt being deceived. A great many copies are, no doubt, at once diſtinguiſhable as ſuch by their coarſe, heavy, and inferior technic, the want of that delicacy and cleanneſs of line, and general brilliancy proper to the genuine works of the maſters; by their being of a different ſize, or being reverſed, from actions uſually performed by the right hand being repreſented as undertaken with the left,* by ſome variation in the mark, monogram, or ſignature, or by the addition of an 'addreſs.' But the ready appreciation of overt evidence ſuch as this, is commenſurate with the knowledge only of the obſerver. Nearly complete ignorance can be ſafe as reſpects thoſe copies only which do not attempt to deceive, but bear openly the copyiſt's own ſignature, either alone or in addition to that of the original maſter, as *e.g.*, in the caſe of the copies by Weirix after Albert Dürer or of Oſtade by Deuchar. On the other hand, caution will be uſed, and experience of all kinds reſorted to by the oldeſt collector when purchaſing a work of Rembrandt, L. van Leyden, or Martin Schongauer, as he knows that their pieces have been conſummately imitated.

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* Except in the caſe of *nielli* and a few very early works, in which ſuch reverſes are legitimate.

Though conſiderable help may often be obtained from attention to the mark and ſignature, it muſt be borne in mind that in the genuine work the name or initial is occaſionally in *reverſe*, or the date partly ſo, while in other inſtances they may be either abſent or preſent in certain 'ſtates' only. Study of the genuine works of Rembrandt, L. van Leyden, and of Marc Antonio, will ſhow ſuch to be the caſe.

The careleſs and ignorant way in which inſcriptions on prints have been ſpelt often, and the names of wrong maſters attached to engravings, is much to be regretted. Before us is now lying a good and fair-ſized piece by J. Smith, on which is the inſcription, 'Cupid and Pſicah,' and on a fine Vaillant is 'Gorjon invenit.' Rubens is ſometimes ſpelt Reubens. Even at the preſent day great careleſſneſs is occaſionally exhibited in this reſpect, as may be ſeen by reference to the *Athenæum* for January 3, 1874. Such miſtakes as the above are generally due to the publiſhers, and not to the engravers, of the prints which exhibit them.

The characters of the paper and water-marks ſhould be well conſidered, for in the hands of good judges they are capable of yielding valuable information.

The difficulty before the inquirer is ſometimes very great, as may be readily underſtood from the following remarks of Mr. Sotheby:—

> 'In reſpect to perſons being deceived as to a work of antiquity being the original, or *a copy*, we do not believe there exiſts any one of ſuch conſummate judgment who might not be deceived even were the object itſelf to belong to that branch of art to which the attention of his whole life had been directed. A remarkable inſtance of this may be quoted in reſpect to the fac-ſimile of an early wood-engraving which will be found in the preſent volume. We refer our readers to a fac-ſimile of the Annunciation, repreſenting the Virgin attended by the Unicorn. This

was taken from an original impreſſion formerly in the collection of William Young Ottley, Eſq., a gentleman who held a high reputation for an accurate and practical knowledge of works of art, more particularly in reſpect to the early ſchools of engraving. Many years ago Mr. Ottley, doubting the poſſibility of making an accurate fac-ſimile of this engraving, entruſted the original to our charge for this purpoſe. When it was done we had four impreſſions worked off on ſome old paper of a ſimilar character to that on which the original was taken off. One of theſe (cut cloſe) we preſented to Mr. Ottley, which he received, and believed to be his own impreſſion, nor would he be perſuaded until the original was produced that it was otherwiſe. That impreſſion of our artiſt's fac-ſimile, ſince the deceaſe of Mr. Ottley, paſſed into other collections, having been without the *ſmalleſt doubt of its genuineneſs* ſold as an *original* impreſſion.' ('Principia,' Bibl. 66, vol. i. p. 33.)

The following ſtory is related by Mr. Maberly :—

'Hudſon, the portrait-painter, the maſter of Sir Joſhua, was ſo fortunate as to obtain a fine impreſſion of the very rare etching by Rembrandt, called the "Coach Landſcape." On occaſion of this acquiſition he gave a ſupper to his amateur friends, at which to diſplay his purchaſe. Benjamin Wilſon, his brother painter, who had a good judgment in this branch of art, and knew that Hudſon had very little, though affecting great enthuſiaſm for it, amuſed himſelf at his expenſe. He etched a plate in the ſtyle of Rembrandt, and ſent an impreſſion to Paris, and circulated a report at home that there had been diſcovered in France a print hitherto unknown, and apparently a companion to the Coach Landſcape; that money had been offered for it for the King's Collection, but the proprietor meant to bring it to England for ſale. Hudſon hereupon, to anticipate his Engliſh friends, haſted over to Paris and bought the print. On his return he collected all his amateur friends in London to a ſecond ſupper, given ſpecially for the purpoſe of receiving their congratulations, and which he received accordingly. Very ſhortly after this the whole of the ſame party, and Hudſon with them, were invited to a ſupper at Wilſon's. When all were introduced to the ſupper-table, every plate was found turned down, and on the gueſts lifting them, behold, under every one appeared an impreſſion of the unhappy companion of the Coach Landſcape, and under Hudſon's plate lay the money he had paid to Wilſon's confederate in Paris for the purchaſe.' (Bibl. 58, p. 7.)*

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* For another intereſting and amuſing epiſode in the hiſtory of the 'Coach Landſcape' conſult Dibdin's 'Bibliographical Decameron,' vol. iii. p. 329 note.

To ſhow further what may be done by a 'cunning hand' for legitimate purpoſes, we quote the following reference to the late Mr. Harris—a profeſſional expert in the art of making facſimiles—from Mr. Cowtan's 'Memories of the Britiſh Muſeum,' page 334:—

'He is famous for his wonderful fac-ſimile reproductions of early wood-engravings and block-printing to ſupply deficiencies in imperfect books. In this curious art he is probably unrivalled, and the ſpecimens that he has produced, after Fauſt, Schoeffer, Caxton, Wynkin de Worde, Pynſon, and other early printers, are marvellous and unique. Some of the handſomeſt and rareſt volumes in the Libraries of Lord Spencer, Mr. Grenville, the Britiſh Muſeum, and other collections, have been made complete by the "cunning" of his "right hand," and ſome of the leaves that he has ſupplied are ſo perfectly done, that, after a few years, he has himſelf been puzzled to diſtinguiſh his own work from the original, ſo perfect has the fac-ſimile been, both in paper and in typography. I remember, upon one occaſion, that a queſtion aroſe as to a certain copy of a rare book in the national collection being complete. The book was ſought out and carefully examined by Mr. Panizzi, aſſiſted by Meſſrs. Jones and Watts, and, after a fruitleſs ſearch, page by page, the conſultation ended in a ſummons to Mr. Harris himſelf, to point out the leaves that he had ſupplied. It was only after ſome conſiderable ſearch that the artiſt was able to detect his own handiwork. This circumſtance led Mr. Panizzi to obtain an order from the Truſtees that in future all additions made to a book in fac-ſimile ſhould be marked as being ſo, in a note at the bottom of the page, to prevent the poſſibility of ſubſequent librarians being impoſed upon. . . . . One of the moſt beautiful ſpecimens of his ſkill in imitating early wood-engraving is to be found in the map he reproduced to complete the copy of the Coverdale Bible in the Grenville Collection. Another marvel of the ſame character may be ſeen in the frontiſpiece to the Great Bible of Henry the Eighth, of the date 1539.'

For an intereſting account of antiquarian and literary forgeries reference may be made to the third volume of Sotheby's 'Principia,' vol. ii. p. 96 (Bibl. 66), to an article, 'Le Contrefaçon,' by M. Bonnaffé in the Gazette des Beaux-Arts for April, 1874 (p. 326), and to H. Weber's Memoir. (Bibl. 69. pp. 16–18.) Our previous remarks (pp. 25, 33) concerning ſome of Rembrandt's and Van Dyck's etchings are applicable here.

It being determined that the print under inveſtigation is what it pretends, or is aſſumed to be, *i.e.* a genuine work of a particular maſter and not a copy—and that its general condition is ſatisfactory, the next duty is that of inquiring into the *particular* condition of the print, and as to what—if any—*minute* repairs it has undergone. The corners and edges ſhould therefore be now more cloſely examined, likewiſe the whole ſuperficies of the paper, front and back, by both reflected and tranſmitted light. Repairs, it should be remembered, may be effected not only with the pen and pencil on inſerted paper, but alſo by the letting-in of truly engraved work cut out of other impreſſions of the ſame print or of other pieces. Has the print had defective and light ſpots touched over with ivory-black or Indian-ink? Is any ſtippling or hatching apparent? A certain Frenchman, ſays Maberly, ‘has obtained great but not very enviable celebrity by his method of making faint impreſſions appear like ſtrong ones by actually going over every line of the print with a hair pencil and colour, ſtrengthening in due proportion every part.’ Once, on a rather dark winter’s day, we bought ſeveral pieces of Albert Dürer’s ‘Life of the Virgin.’ One of them ſeemed particularly fine. On cloſe examination afterwards in brighter light we diſcovered that, by the ſide of all the more important engraved lines, another line had been added with pen and ſome kind of ink, ſo as to give the impreſſion at firſt ſight conſiderable richneſs and vigour. We returned the print to the dealer, who would not credit our ſtatement until he had examined the ſpecimen with a lens and compared it with another and intact impreſſion.

‘Another artifice to be guarded againſt in the ſelection of a ſpecimen of engraving is waſhing over with Indian-ink or colour. This is a practice often adopted with middling or pretty good impreſſions of fine prints. When judiciouſly and well performed, it has the effect of making the impreſſion appear ſtronger and fuller. Although to an eye of little experience or inſufficient judgment the print may appear improved by this operation, ſtill the proprietor of it muſt feel that he has not the ſatisfaction of poſſeſſing the work in the ſame ſtate in which it came from the hand of the engraver. This waſhing is ſometimes employed to imitate the “burr” which has been ſpoken of.’ (Maberly, Bibl. 43, p. 45.)

Weſſely remarks (Bibl. 96, p. 195),—

'We had lately in our hands a ſcarce piece of C. W. E. Dietrich (Link 110), which even in the beſt impreſſions appears ſomewhat faint. This piece, which belonged to a private collector in Dreſden, was very pale, and was therefore exchanged for a better example. Not long afterwards the ſame pale impreſſion came before its former poſſeſſor, the latter recogniſing it from his having marked it in a way known only to himſelf. But in what an altered condition? Now it had become an "uniformly fine impreſſion." Cloſe examination and compariſon of it with ſeveral good impreſſions diſcloſed the falſifications effected by its having been waſhed over.'

Whole or partial ſtainings with ſolutions of coffee, burnt ſienna, yellow ochre, and other things, are occaſionally practiſed.

Theſe matters having been paſſed under review, the *margin* ſhould be then examined. The more margin extending beyond the engraving or 'plate-mark,' a print has, the greater is its value—*cæteris paribus*. In ſome ſcarce and valuable engravings, tenths of an inch of plain margin are worth ſo many or more guineas. Some good prints, uſually having comparatively large margins, are occaſionally found cut down to the plate mark, or even within it, and ruined accordingly. Be very careful then to examine the extent of clipping and cutting a print may have undergone. Look for the border line of the plate or block in all inſtances of 'no margin,' for perhaps there may be alſo *no print*, to ſuch a deficiency, as to diminiſh the work even a quarter or more of an inch at one of its boundaries. The mark or ſignature may have been removed by ſuch cutting, and many pieces, otherwiſe covetable, rendered comparatively worthleſs in this way. Further, if a margin be preſent, and particularly if a good one be boaſted of in the caſe of a valuable print having uſually but a very ſmall one, carefully inquire whether ſuch margin be not falſe, for the artificial addition of ſuch a thing is by no means an uncommon circumſtance. We have held in our hands a Bocholt, for which more than fifty guineas were aſked, and an Iſrahel van Meckenen priced at more than a dozen; in both pieces margins or edgings had been ſo ingeniouſly added, that deception awaited all but thoſe of conſiderable experience and making careful inſpection.

'So important is this poſſeſſion of margin, that it is not unuſual to find a falſe margin ſubſtituted where a print has been cloſe ſhaven. This is done by ingeniouſly inlaying the print in a ſheet of paper of correſponding colour, texture, and ſubſtance. This is often very adroitly performed—the very imprint is imitated of the ſunken line formed by the edges of the copper under the heavy preſſure of the rolling preſs, and a nice examination is ſometimes neceſſary to detect the impoſition.' (Maberly, p. 42.)

It may be mentioned *en paſſant* that Cumberland was a heretic in this reſpect, for he remarks :—

'I muſt confeſs I ſee no advantage in any quantity of paper exceeding the ſize of the plate, unleſs it contains valuable remarks by men of abilities.' (p. 22.)

It was the abominable practice at one time to cut away with ſciſſors all the white paper from around figures engraved in relief, as it were, from a plain ground, and then to fix the figures on other paper of ſome diſtinct colour. Ladies at the ſmaller courts of Germany uſed to while away their time at this practice of making *ſilhouettes*, and prints of precious value have been thus deſtroyed.* We have a Bocholt and ſome very early coloured woodcuts in our cabinet which have been thus treated. Some of the prints extant which have been ſo ill-uſed have had afterwards the ſecondary paper removed, and have been carefully inlaid with paper of more congenial character and appearance. Careful examination, by holding the print up to the light, will almoſt always unfold ſuch and analogous transformations.

Suppoſing the engraving to come out favourably from the inveſtigations recommended, the next point to be inquired into is the *character of the impreſſion.* It is of little uſe for a print to be in good condition, if it be a bad impreſſion; better, indeed, by far would be a good impreſſion in bad condition. An early and good impreſſion is what is deſirable, though an early impreſſion is not ſo neceſſarily a good one, as is a good impreſſion an early one. On the beauty and perfectneſs of impreſſion the chief value of an engraving in an artiſtic view depends. Other circumſtances of ſecondary character make, it is true, the queſtion of *earlineſs* of impreſſion important.

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* Worthy anceſtors of the nurſe of Dr. Dobſon !

Dr. Dibdin, alluding to ſome valuable MSS. in the Library of Durham Cathedral ('Northern Tour,' vol. i. p 288), quotes the following remarks of Raine,—

'Theſe ſpecimens of ancient art and taſte are now ſafe; for College nurſes are not now permitted to go into the Library in wet weather and *cut out the illuminations* to amuſe the children under their care. Such things were, and this book [Biſhop Pudſey's Bible] in particular has ſuffered ſeverely. Other volumes brilliantly illuminated have been ſhamefully deſpoiled of their decorations. The nurſe of Dr. Dobſon, about the beginning of the laſt century, was the reputed perpetrator of theſe abominations.'

M. H. Delaborde, in his recent 'Notice Hiſtorique,' relates ſome amuſing claims made by ſome of the 'upper ten' upon the Royal Collection of Prints at Paris in times paſt. Among the requeſts to which the *Conſervateur*, M. Jolly, had to reply was one 'par lequel Madame Victoire fille de Louis XV. lui demande ſans marchander d'envoyer à Verſailles toutes les eſtampes qu'il pourra trouver pour l'amuſement du duc de Bourgogne' (op. cit. p. 69).

> 'There is a curious logical fallacy'—Mr. Hamerton acutely remarks—'involved in the anxiety for *evidence* that an impreſſion is an early one. Why are early impreſſions valued eſpecially at all? Becauſe they are ſuppoſed to be of better quality than later ones. But if quality be the object, what is the neceſſity for evidence? Is not quality its own evidence? Connoiſſeurſhip firſt ſeeks early impreſſions for their quality, and then diſtruſts its own judgment as to the very thing it ſeeks, and ſo is obliged to look for marks by which an early impreſſion may be known.' (p. 86.)

This is not untrue,—we 'own the ſoft impeachment.'

The imperfections of ink, rollers, preſs, etc. connected with the primitive efforts at taking off impreſſions would ſometimes cauſe early proofs to be leſs ſatisfactory than others afterwards printed. But, *cæteris paribus,* a plate before it has been worn by work will give off cleaner, ſharper, more brilliant proofs and richer velvety effects from undiminiſhed burr than it will at later ſtages of duty. The beauty of a print may be made to depend much on the care and judgment which the printer exerciſes in his vocation. If he lay on ink too thick in conſiſtency or too fully, it may overrun, blur, or otherwiſe 'devil' the impreſſion as it is worked off. A careleſs printer may likewiſe 'grind' or wear out a plate much more quickly than will an experienced and careful workman.

As much knowledge cannot be poſſeſſed by the novice relative to either earlineſs or goodneſs of impreſſion every opportunity ſhould be taken by him to gain the experience by which he ſhould be guided. This experience may be conſidered as of two kinds—ſpecific and general. By the former is meant:—

> 'the habit of ſeeing other prints from the ſame plate, and thus being able

to draw a compariſon by directly laying print by print, ſide by ſide, where opportunity offers, and, where it does not, by carrying in the recollection prints before ſeen from the ſame plate; and this latter help, to be of any real aſſiſtance, requires an eye much habituated to compare, appreciate, and claſs impreſſions. That which may be termed general experience is of a more ſcientific and artiſt-like deſcription. A perſon having ſuch will generally be able to detect, from inſpection of the print, though he had never ſeen an impreſſion before, in what manner the plate from which it has been impreſſed is engraven—that is to ſay, whether it be engraved in a ſtrong manner, or, if an etching, deeply bitten, ſo as to be capable of throwing off many good impreſſions, or whether it be engraved in a ſlight ſtyle, ſo that even an early impreſſion ſhall appear faint, and liable to be miſtaken by an unpractiſed eye for an impreſſion from a worn plate. Lucas van Leyden engraved with ſo light a hand that it is very rare to meet with an impreſſion from any plate of his that does not ſhow like what in the generality of prints would be pronounced a late impreſſion. On the other hand, ſome plates are ſo ſtrongly engraved that, unleſs in inſtances where they happen to have eſcaped deſtruction until modern times, all the impreſſions met with are more or leſs reſpectable.' (Maberly, p. 38.)

Many perſons think that mere depth and blackneſs of tone neceſſarily indicate an early and a good impreſſion. Far from it, for ſuch qualities may be found in late and bad impreſſions, particularly from wood-blocks and from old plates worked in modern times. In ſuch proofs the ink—too thick or too fatty, or negligently applied—has cauſed the impreſſions to come off ſmudged or pitchy, and wanting all fineneſs and clearneſs of work. Theſe latter qualities, combined with good definition and a due degree of depth and not blackneſs alone, are characters of an early and good proof. Further, ſuch blackneſs and coarſe ſtrength are often evidences that the impreſſion poſſeſſing them is a 'retouch,' and not an impreſſion from the plate in its original ſtate. Many plates of MARC ANTONIO, REMBRANDT, OSTADE, WATERLOO, and other eminent maſters have ſurvived until recent years comparatively, and have been printed from at intervals. As theſe plates became worn from frequent uſe, and impreſſions from them appeared blunt or faint, the engraving was worked up or retouched by other engravers. The earlier proofs, after ſuch reworking, often appear ſtrong and dark, and are accepted by the uninitiated as early impreſſions from the plates in their primitive condition. Many etched plates, at an after period in their uſe, have been ſtrengthened with the graver by their authors. But all ſuch dark and forcible, yet often inharmonious, impreſſions as reſult from retouching are coarſe-grained indeed when compared with original proofs, and are wanting in the clearneſs and definition of the minuter parts poſſeſſed by the latter. The ſmaller lines in the retouches become clogged together, and black inky patches are produced, the delicate gradations and markings vaniſhing entirely. Impreſſions from the retouched plates of Marc Antonio and Waterloo well illuſtrate theſe conditions.

It is important to bear in mind that reworked and rebitten plates have frequently the border-lines ſtrongly engraved, while in the early and untouched impreſſions theſe lines (*traits carrés*) are often ſcarcely perceptible. Sometimes they are doubled in the retouch while ſingle in the original ſtate; or they are broken or cut or rounded at the angles in the latter, but continuous or ſquare in the former. The maſter either left the border lines quite undefined or indicated them but faintly, or only here and there with the needle. The engraver who retouched the plates marked them deciſively and ſtrongly with the burin. Attention to this circumſtance is particularly needed when purchaſing the etchings of Claude, Van Dyck, and Oſtade.

Again, many plates and blocks, without having been reworked or retouched, have been printed from in recent times, affording what are known in the market as ‘modern impreſſions.’ Plates of Robetta, Oſtade, Albert Dürer, Claude, Rembrandt, and of others, have reached our day, and have been printed from in the regular courſe of trade. From ſome of the wood-blocks of Dürer impreſſions have been taken within the laſt thirty years in this country.

The character of the paper, and a certain bluntneſs about the technic, muſt be cloſely regarded, as ſhould alſo the indications of the plate having become here and there ruſted, or the block worm-eaten or ‘ſprung’ before theſe modern impreſſions had their birth. Irregular black marks, circular white ſpots, and ſtraight white lines cutting through places where ſuch lines ſhould not be, in prints on ſuſpiciouſly thick, ſpongy, or buff-tinted paper, ſhould at once command attention.

In ſome inſtances the plates and blocks, having continued in good preſervation, have been carefully printed from in modern days on old or very deceptive paper. The proofs have been afterwards variouſly marked and ſtained on the back, thus producing modern impreſſions which offer no ſlight difficulty in the way of the detection of their true character. The difficulty becomes greater when it is remembered that different inks, different paper, and various manipulations in printing, were often obliged to be reſorted to by the early maſters in working particular plates or blocks, and that various kinds of paper and peculiar methods of cleaning the plates were intentionally employed by Rembrandt and others in order to produce variations in the proofs. Examples of what may be termed firſt and ſecond editions may be met with in the prints of Nicoletto da Modena, Antonio da Breſcia, and Andrea Mantegna, due, apparently, to the proofs having been worked off in one inſtance by means of the *frotton* or rubber, and in another by a roller or preſs. Rembrandt was accuſtomed to work off ſome of his earlier proofs on Indian or other very thin paper; in a few inſtances on deep-toned Indian paper of heavy weight, and later impreſſions on paper of variable degrees of thickneſs.

It was a common practice at one period to tear out the fly-leaves from old books. Upon theſe leaves modern impreſſions were worked off from original plates and blocks, and defects alſo in the paper of early impreſſions were repaired with theſe leaves.

Even factitious antique paper-marks have been ingeniouſly manufactured for the market. If reference be made to Part I. p. 12, of Le Bibliomane (Lond. 1861), an eſſay on this ſubject may be met with. 'Papyrourgos' there tells us that the *truqueur* ſometimes imitates an antique mark with a 'ſcélérateſſe diabolique.' With the point of a delicate ſcraper he removes a thin layer of paper anſwering to a tracing of the mark he has previouſly made over the ſpot, or imparts a factitious tranſparency of the deſired form by means of a camel's hair bruſh charged with oil.

The collector muſt be warned, it does not neceſſarily follow that becauſe a print under examination differs *ſlightly* in dimenſions from the ſize of an impreſſion known to be genuine, or from the meaſurements given in ſyſtematic works and catalogues, that ſuch print ſhould be rejected as doubtful.

'When ſeveral examples of the ſame print are compared, it may be generally, or at leaſt very often, obſerved that they differ in dimenſions. Thus we have now before us two examples of the ſame engraving, one has a breadth of 138·5 millimètres, the other a breadth of 141 mill.; a difference of 2·5 mill. Perſons uninitiated in the art of printing engravings may find ſuch an occurrence ſtrange and inexplicable; we will endeavour to explain it. The ſheets on which impreſſions are to be taken are previouſly damped; now everybody knows that paper thus treated ſtretches, occupies a larger ſurface, and this in a ratio with the amount of water the paper has abſorbed. After being printed on the paper is dried, it then ſhrinks, and this the more, the more humid it was at the time of impreſſion; hence variations in the dimenſions of prints worked off from the ſame plate may be eaſily accounted for. However, we will point out ſuccinctly, various circumſtances which may affect the dimenſions of a print:—

'1. The character of the paper; a difference in the thickneſs of the ſheets or in the quantity of ſize they contain.

'2. The ſheets not being damped to a like degree before impreſſion, ſo that one ſheet is more or leſs humid than another.

'3. The impreſſions as they come from the preſs not being dried under ſimilar conditions.

'4. Finally, the various methods of paſſing the copper through the preſs. Suppoſe, *e.g.* we have a plate which is twice as long as it is broad; if it be paſſed beneath the preſs in the direction of its narrow dimenſions (here of its breadth) the print will exhibit a greater width than it would had the plate been paſſed through the preſs in the direction of its longer dimenſions, becauſe the paper extends the more always in the line of motion. In the caſe of ſmall prints the difference naturally is ſlight, but in that of large plates it becomes very apparent. The circumſtances thus referred to prove that a difference of a *demi-millimètre* or even *de quelques millimètres*, is not, in the majority of caſes of any importance, ſince we cannot lay down dimenſions perfectly applicable to all examples of the ſame print.' (Le Peintre-graveur Hollandais et Flamand par J. Philippe Van der Kellen. Utrecht, 1873. Vol. i. p. 235.)

It being determined that the print is genuine, a fair impreſſion from the plate in its original ſtate and in good condition, an examination ſhould then be made of any marks or writing on the face and back of it. Many prints have ſuch marks—prints, too, of high quality: theſe marks form the records of particular collectors in whoſe poſſeſſion the piece has ſucceſſively been. Amateurs and *marchands d'eſtampes* were ſometimes wont to write their names in full, with a date or number on the back; at other times to ſtamp a cypher, monogram, or initials on their prints, and titled collectors to place thereon their arms or creſts. Occaſionally ſuch ſignatures, etc. were placed on the face of the engraving, at one of the bottom corners or near the margin, but ſometimes more centrally on the face. The more valuable the ſpecimen, the more likely it was to enter the cabinet of an eminent collector or experienced connoiſſeur, and it was exactly ſuch perſons who were moſt likely to attach to the print ſome evidence of their having been its poſſeſſors. Thus ariſes the circumſtance that what, in one ſenſe, disfigures an engraving becomes evidence of value and teſtimony to the character and worth of the print. When the names of Mariette, Sir J. E. Aſtley, R. Balmanno, J. Barnard, R. Ford, G. Hibbert, Sir J. Reynolds, S. W. Reynolds, W. Eſdaile, G. Storck *à Milano*, W. Baillie, or their initials, occur on an engraving, there is offered at once a certain amount of evidence that the print is worth poſſeſſing, ſince good judges have already poſſeſſed it. Such is alſo the caſe when there is a note on the back to the effect that the piece is from the Joſi, Dumeſnil, Welleſley, Sir Mark Sykes, Pole Carew, Durand, Buckingham or Stowe, Aylesford, Marſhal, Aroſarena, Ottley, Brentano, Munro, Hippiſley, Durazzo, or Weigel Collections. Some former poſſeſſors of good engravings put private marks on them, ſome of which cannot now be identified; a deſcription of the recogniſed ones, and of other marks, cyphers, creſts, etc., may be found in the work of Mr. Maberly (Bibl. 58, p. 81), in that of Weſſely, Bibl. 96, p. 332, and at the end of the preſent volume. Explanations of the monograms and marks of many collectors are given in that indiſpenſable work, Nagler's 'Monogrammiſten.'

Mr. Thane uſed frequently to write his name backwards—'Enaht'—on the *verſo* of the print, which word has puzzled many a young collector. The name written in ſuch way as moſt to disfigure a print, is a name which is firſt among all other names in being evidence to the fineneſs of quality of the piece on which it occurs: this is PIERRE MARIETTE.

> 'This perſon was an eminent collector and dealer about the middle of the ſeventeenth century. He was accuſtomed, whenever he happened to become poſſeſſed of an impreſſion of more than ordinary beauty, to write his name at full length, and a date, on the face of the print; and although this is certainly a disfigurement, yet ſuch is Pierre Mariette's reputation for judgment that to be thus disfigured is no diſparagement to a print, but the contrary.' (Maberly, p 81.)

It is neceſſary, however, to warn the novice that the names of well-known collectors have been fraudulently added by unſcrupulous dealers to mediocre impreſſions in order to increaſe their value. The collector muſt be on his guard therefore, and look cloſely at the characters of both the writing and the ink.

It occaſionally happens that a genuine, and in a certain ſenſe a very good, impreſſion betrays, unfortunately, blemiſhes, ſome of which cannot be, whilſt others can be, remedied. At particular places a little creaſe or fold in the paper, a knot in the latter, a hair lying curled on its ſurface, or a bubble of air getting beneath the ink, may have ſo interfered with the proceſs of printing as to cauſe white lines and ſpots to appear on the impreſſion. Such marks are particularly apt to be viſible and annoying in mezzotintos, occurring, as they frequently do, in a maſs of dark ſhadow. If blemiſhes are ſmall in ſize and limited in number, they may be remedied by being touched with the camel's-hair pencil and ivory-black; but if they are many or large, the attempt to obliterate them will produce only a plainly 'touched-up' print. Knots in the thick plate-paper, on which many mezzotinto engravings have been worked off, are often the cauſe of the ruin of a fine impreſſion. In the courſe of time, friction ſo operates on theſe little elevations as to ſpot the print over with light or dark dots, according to the poſition of the knots cauſing them. Sometimes a print appears confuſed—as it were *doubled* all over, or the paper printed on twice. Such a piece has undergone a 'ſhake' in the printing, and is damaged accordingly.

If the names and marks of many collectors of prints are often evidence of the goodneſs of the examples on which they occur, the ſame cannot be ſaid of the names of ſeveral *publiſhers* whoſe addreſſes may be met with on many engravings. On various pieces of the Italian Schools may be ſeen the names of ANTONIO SALAMANCA, Romæ; ANT. LAFRERI *formis;* Horatius Pacificus; Giacomo de Roſſi; Nicolo Nelli; F. Barlacchi; Gio. Marco Paluzzi *formis* Romæ; Oratio Bertelli for. 1582; Antonius Caranſenus, fo.; and of others; while Nicolas Van Aelſt; Van den Enden; Thomaſſin, occur on works of the Northern maſters. When ſuch names are to be ſeen, the impreſſions may be, with but few exceptions, regarded as of inferior quality. The degree of inferiority will be variable, it is true; but it is the fact that all plates bearing ſuch addreſſes came into the poſſeſſion of the engraver-publiſhers mentioned generally after the plates had been pretty well worked. They bought them ſucceſſively, had them retouched, worked them again and again, until at laſt on ſome of the plates nothing but the moſt wretched, ſcratchy ghoſts of the original engravings remained. Ant. Salamanca and ſome other publiſhers engraved, and it is often difficult to ſay whether they had any right or not to more than what the word *excudit* alone would imply. A print is often alluded to in a dealer's or ſale-catalogue as 'before the addreſs of Salamanca,' of 'Lafreri,' and others—intending it ſhould be inferred that the impreſſion is therefore an early one.

Though a print be genuine and appear a good impreſſion, in fair condition, paſſing with credit the examinations directed to its ſeveral parts, nevertheleſs a good general view and conſideration of the ſpecimen ſhould be taken in order to determine whether it has undergone the operation of 'cleaning' or not. Any ſuch proceſs is—as the rule—detrimental to a print, the ſimple floating of it in water will influence the texture of the paper and fret up—to ſome extent—its ſurface. Only very dirty prints and ſuch as are placed on abominable thick mounts ſhould be ſubjected to ſuch a procedure. If more than this have been done, if ſtrong agents, ſuch as acids, alkalis, and the like, have been reſorted to, a lens will ſhow the ſurface of the paper to be ruffled up, the lines of the engraving confuſed and broken, and a hazy or woolly look given to an impreſſion which ſhould have remained clear, bright, and defined. Much the ſame reſults follow the friction of the face of the print with bread-crumbs; this treatment is, in fact, often more detrimental to a print than is the uſe of plain water, if not practiſed with great caution. In the uſe of ſulphuric ether, turpentine, ammonia, benzine, and naphtha, to remove oil-ſtains and greaſe, ſolution of the fatty matters of the ink of the engraving may enſue.

Prints which have undergone ſuch and analogous treatment are frequently ſubmitted afterwards to conſiderable rolling or preſſure. By this means an artificial, ſmooth, even poliſhed face is imparted to them not unlike that of hot-preſſed paper. The procedure in queſtion is intended to diſguiſe the 'fretting' and other conſequences which the engravings have ſuffered in the cleaning proceſs.

The collector ſhould be informed that a certain kind of dirtineſs on a print is often a ſign of a good impreſſion. This dirtineſs is a ſort of inky ſmear called *fond ſale.* It reſults from the engraving having been executed on an imperfectly burniſhed plate of copper. As the latter is worked from, its ſurface gradually becomes ſmoothed down, but at firſt the rougher parts of the ſurface of the metal retain their portions of ink, which print off with the engraving and ſhow like a dirty waſh or ſmear on the proof. A ſomewhat ſimilar appearance is often perceptible on impreſſions from etched plates, the ſurfaces of which have ſuffered from irregular action of the mordant.

While all general mountings, lining and laying down, ſeriouſly detract from the value of a print, a very narrow ſlip of thin paper, the eighth of an inch wide paſted at the back of the print along its left-hand edge, or even along the four edges, or very ſmall ſquares of thin paper fixed on the back at the four corners, are not conſidered by many collectors to diminiſh the value of a deſirable impreſſion. Such pieces of paper have been added with the intention of ſtrengthening in particular the mounting edge of the print, and of preventing the corners from curling up or being torn. Still it is the opinion of ſome that 'the heavy thickneſs of ſuch corners is unpleaſant, and it is better never to protect a print by any of theſe modes unleſs it is eſſentially neceſſary' (Maberly).

The following remarks of Mr. Cumberland relate ſo appoſitely to much that we have touched on that we cannot refrain from giving them here :—

'I would prefer a print with M. Mariette's handwriting and date either on back or front, who never placed it on a bad impreſſion I believe : there is alſo another collector probably before him whoſe name we do not know, but whoſe mode of mounting is always a guide either to a good impreſſion or a rare print; he inlaid all his prints very neatly, poliſhing the line of paſte very highly behind the ſheet, making two very fine lines in red ink at about a quarter of an inch all round the face of the print, cutting them off very exactly ſquare and uſing fine Roman drawing paper for his mountings. A like rule to be almoſt ſure of a print of little value is to meet one with Mr. P. Hillier's mark, who employed an artiſt to waſh up with Indian ink his beſt impreſſions, and after ſticking them on a paſteboard, bedizened their margins with a coarſe gold border and ſeveral mouldings with coloured planes. Modern collectors have put their marks uncouthly on their favourites, ſo that many are loaded with them to ſuch a degree as to look like engravers' marks ; others have affixed falſe marks of engravers, ſome printed from blocks, and others imitated with pen and ink, but the magnifier detects all this, and we do not leſs value a print for theſe accidents after they are detected. The arts alſo uſed by vendors in former times ſhow either the great induſtry of the falſifiers or the great value they ſet on perfect impreſſions, and both evince the ſcarcity of good impreſſions at all times ; and of this we have an inſtance before us in the ingenious manner in which a ſet of the Cupid and Pſyche in the Britiſh Muſeum has been made to *appear* perfect by uniting the written part of one impreſſion with the engraved part of another, and this ſo nicely done that nothing but the cloſeſt examination with the help of a glaſs enabled me to diſcover it, the tint being ſo exactly imitated and the juncture ſo cleverly fitted, together with the imitations of the edge of a copper-plate (by paſſing one through a preſs over them) that the deception was nearly completed. Again, of late years a moſt pernicious practice has prevailed ; I mean cleaning old ſtained prints by waſhing them with weak acids, and the inventor of this unfortunate act has but too well ſucceeded in perſuading many to ſubmit their good old prints to this fatal operation, which, although it certainly removes ſtains, corrodes the edges of the fineſt lines, converting the old ink from a brown tint to a blue one, roughening the ſurface of the paper, and weakening the whole effect. Theſe print-cleaners, like the picture-cleaners, have done more injuries than time to the moſt valuable objects, and cut down the extent of fame to the old maſters inconceivably, for prints thus treated haſten rapidly to decay.

There is but one way ſafely to purify a dirty impreſſion, and that is, to expoſe it to the ſun's rays under a ſhallow ſurface of water in a leaden trough for ſome days. Let thoſe, therefore, who poſſeſs good old collections, even when ſome are well bronzed by time, be never perſuaded to ſubmit their treaſures to this deſtructive operation. The oppoſite practice alſo once did nearly as much miſchief, for they had recourſe to tints from tobacco and ſeppia, or tea, to give the appearance of age to later impreſſions, but it has been aſcertained that no art can imitate the effects of time, and as in the falſe patina of bronzes theſe inventions ſoon diſcover themſelves: ſmoke alone can give an even tender brown tint.' (Bibl. 14, p. 22.)

The compiler of the catalogue of the famous Denon collection of Marc Antonios expoſed at Paris in 1826 obſerves of them:—

'if ſome of the impreſſions have a dingy tint from the caſualties of time, none have been waſhed, cleaned, or paſſed through chemical experiments to give them a treacherous look of cleanlineſs.'

'This,' remarks Dr. Dibdin, 'is ſound orthodoxy;' and who, alluding to the uſe of hydrochloric acid introduced by the modern race of bookbinders to whiten and purify the ſurface of the leaves, exclaims,—

'Oh, moſt foul and treacherous application of chemical knowledge! —a few ſhort years glide away—when we open our ſuppoſed ſpotleſs treaſures and find them brittle, rotten, and ſhrinking even at the light of day.' (Tour and Decameron.)

Not very long ſince a valuable ſeries of proof impreſſions of woodcuts by a well-known old maſter paſſed through our hands in examination. The prints had been inlaid under two different conditions previouſly to being expenſively bound. All went well as we turned over the leaves of two-thirds of the volume, when ſuddenly there came a change. The paper directly it was touched broke ſhort off like the moſt fragile and delicate egg-ſhell. Not a leaf of the latter portion of the volume could be lifted, but the inlaying paper ſnapped and crumbled at once. The paper was thick, ſpongy, and damp to the feel, and diſtinctly—we may ſay ſtrongly—acid to the taſte when fragments of it were placed upon the tongue. The inlaying paper of the firſt part of the volume was older and of a different kind to that of the other portion. It was then criſp and quite ſound (refer to vol. i. p. 349).

The novice ſhould take care that, during the excitement of a monetary tranſaction, the eagerneſs to obtain poſſeſſion of what he conſiders perhaps a bargain, and the general admiration of the print, he does not forget to obſerve that the particular 'ſtate' of the piece before him is that which it is the more adviſable he ſhould poſſeſs. A rare, fancy, or half-finiſhed ſtate of an engraving is not what the inexperienced amateur ſhould deſire. Therefore, if preſſed by the ſeller to obſerve that the piece before them is ſuch and ſuch a 'ſtate,' he ſhould bear in mind that ſuch may—under the circumſtances—mean ſimply its unſuitableneſs for the buyer. Even in all other reſpects, except that of mere curioſity, the ſtate may be undeſirable; it will therefore be both wiſer and ſafer when having procured a good impreſſion of a particular print, to reſiſt at the onſet all temptations of the charmer, 'charm he never ſo wiſely.' When ſtates *are* ventured on, a like care is neceſſary, for it would annoy the collector conſiderably when he arrived at home to diſcover perhaps that he had juſt bought a duplicate of a ſtate already in his poſſeſſion, whereas it was another which he wanted.

When examining a 'ſtate,' the attention of the purchaſer may not unlikely be called to the circumſtance that the particular print is *before* the number or the addreſs. It may be ſo or it may not: in the latter caſe, the print being ſimply *without* the number, which has been fraudulently removed with the ſcraper or ink-eraſer. Since 'ſtates' before numbers and addreſſes will ſell for ſix times as much or even more than later impreſſions after the numbers, etc. have been added, there is great inducement to the unſcrupulous thus to falſify their wares. In purchaſing the works of Claude, Karel du Jardin, Oſtade, and Waterloo, caution in this reſpect is highly neceſſary. Certain ſtates of the works of the chief maſters of the French ſchool of portraiture and of other engravers are occaſionally differentiated by ſuch delicate teſts as to render deception and cheating comparatively eaſy. For example:—

'the portrait of Boſſuet engraved by Edelinck (R.-D. 156), very often appears devoid of the two dots after the painter's name without it being truly a proof ſtate. In R. Morghen's "Laſt Supper," after L. Da Vinci, alſo the comma is often eraſed.' (Weſſely, p. 191.)

The uninitiated may be puzzled with what are known as 'counterproofs.' The collector may poſſeſs a print, *e. g.* whoſe characters he well remembers. He comes unexpectedly on another impreſſion which appears the exact facſimile of his own example, except that it is fainter in tone and in the reverſe way. The ſignature, technic, etc. are identical, but all more tender, and as if ſeen in a mirror. Such is a 'counter-proof,' or an impreſſion taken, not directly from the engraved metal plate, but from a proof on paper juſt worked off from the copper. This has been effected by laying upon a ſtrong impreſſion immediately taken from the preſs a ſheet of damp paper, and paſſing both beneath the rollers. The firſt proof is thus made to act the part of the original copper-plate, and to throw off on the plain paper ſome of its ink ſo as to produce a facſimile impreſſion of itſelf, ſhowing the reverſe way. Some counter-proofs are very delicate, and if ſmall, with the marks or ſignatures not very evident, they may be taken for primitive and regular impreſſions, ſhould the *directions* of the latter be unknown to the obſerver.

Finally, the inexperienced muſt be cautioned that there are *fraudulent antiques* in the market. Munich appears to have been the ſource of the more important. They profeſs to be coarſe woodcuts of the fifteenth century, the blocks of which were found concealed in a loft along with a large number of impreſſions on paper of variable antiquity. A ſeries found its way a few years ago into a public ſale in London. A full deſcription of theſe may be found in Paſſavant, vol. i. p. 186; and in the 2nd vol. of the Bibliophile Illuſtré, p. 60. Reference ſhould be made alſo to the remarks in our firſt volume on the work of Derſchau and Becker.

Plenty of daylight, and the ability to look *through* a print, and on the immediate *verſo* as well as on its face, together with a conſideration of the texture and hue of the paper, are ſuch important ſafeguards againſt being deceived that they ſhould be deemed indiſpenſable when a purchaſe of the leaſt importance is being negotiated.

CHAPTER XXI.

ON THE CONSERVATION AND ARRANGEMENT OF PRINTS.

IT has been aſſumed all along that the reader does not intend to remain ſatisfied with being a mere collector, but deſires to convert his new object into an intellectual purſuit. With this view before him, he ſhould become early convinced that method and arrangement muſt be kept ſteadily in mind, that no irregular accumulation, and the putting aſide indiſcriminately of freſhly acquired material, are to be permitted for more than a day or two, unleſs under extreme neceſſity. Everything ſhould be quickly arranged in its proper place in the collection, or remain ready for immediate mounting in anticipation of ſuch event. Under a ſubordinate ſyſtem of arrangement eaſy reference can at all times be made to any particular print. If this point be not attended to, the ſtudent will never know in detail what he actually poſſeſſes, nor be able to uſe inſtructively his various examples. He may buy and buy, but if his acquiſitions, when brought home, are to be looked at curſorily only, and then put indiſcriminately aſide in ſome portfolio or ſolander, he ſimply diſhonours the works of art he has acquired, and degrades his purſuit. The collection of the amateur of Ancient Prints ſhould be like unto the Herbarium of the Botaniſt, the Cabinet of the Numiſmatologiſt, and the Muſeum of one engaged in a ſcientific calling. In theſe everything is in order, ready for eaſy reference, and ſhowing that their owners have both a knowledge of the objects of which they are compoſed, and a pride in their careful preſervation.

As ſoon as the collector of prints arrives at home with his freſh acquiſitions, he ſhould ſeparate the wood, metal, and mezzotinto pieces from one another, placing each kind in a diſtinct wrapper, marked accordingly. At the firſt opportunity one of theſe diviſions ſhould be ſelected, and each print it contains carefully examined with the deſcription given of it by Bryan, Bartſch, Heller, Wilſon, and other writers. A ſhort reference to its place in theſe authors ſhould be made in pencil on the mounting-paper, if any, or on the back of the print, at the left-hand corner. Thus ſuppoſing the piece to be the Little Fortune of Albert Dürer, B. vii. 92, 78, ſhould be lightly written as directed, thus indicating that the piece in queſtion anſwers to number 78 on the 92nd page of the ſeventh volume of Bartſch's 'Peintre-Graveur.' This having been done, advantage ſhould be taken of any remarks, written by former poſſeſſors on the mounting-paper before the latter be removed. All the new woodcuts, ſay, having undergone careful ſtudy, and having been replaced in their wrapper, the ordinary metal and mezzotinto prints ſhould be ſucceſſively paſſed under a like review. This completed, the woodcut wrapper ſhould be again opened, and each piece ſeparated from any mount or adventitious paper connected with it. If the references previouſly alluded to have been made on the mount they ſhould be now transferred to the left-hand corner of the *verſo* of the print. Any ſlight defect or reparation ſhould alſo be attended to—in fact, the piece ſhould be prepared for mounting, according to the method to be preſently adviſed. Thus prepared, the woodcuts ſhould be ſeparated in three lots, and placed in diſtinct wrappers, reſpectively marked 'Northern Schools,' 'Italian Schools,' 'Chiaroſcuros.' The ordinary metal and mezzotinto pieces are to be treated in the ſame manner, the former being afterwards divided into Northern and Southern Schools. All ſuch prepared prints are ready to be placed at any time on the mounting papers, and then to occupy their proper places in the cabinet.

In going over freſh acquiſitions, it may appear that ſome print has been ſo firmly laid down, that the adventitious paper cannot be removed without the whole be ſoaked in water. Should ſuch be the caſe, care muſt be taken that the remedy reſorted to be not worſe in its effects than the exiſting evil. If little or no damage to, nor tearing of the print has enſued, floating in water may be had recourſe to, as the print may come off intact from that to which it has been attached. But ſhould the print have been much torn or damaged, and repaired before being laid down, *floating* will make of it a ruin, a thing of ſhreds, but not of patches, for the latter will diſappear—the print will go to pieces. Better, therefore, that ſuch repaired work ſhould remain as it is than be floated in water.

When it has been determined to ſoak a laid down print, the mount, if larger than what is on it, ſhould be cut away to within an inch of the margin of the piece, the latter ſhould be then placed face downward, in a clean diſh or tray, into which ſome lukewarm water ſhould be gently poured. In this water it may be allowed to remain for twelve or twenty-four hours, at the end of which time the print may be found to have become detached from the mount, or the latter may be eaſily removed by lifting it up by one of its corners. The amount of ſoaking neceſſary will be dependent on the character and thickneſs of the paſte and paper. Some of the adheſive matters uſed by foreign mounters is often very tenacious, reſinous matter having been added to the paſte. The mount having been removed and thrown away, the ſurface of the back of the print may be gently bruſhed with a large camel's hair pencil—as uſed for 'waſhes'—while in the water; thus, any adhering paſte may be diſplaced, which it is very eſſential ſhould be, otherwiſe the proper drying, flatneſs and appearance of the print afterwards will be materially interfered with. The old water ſhould next be poured off the print, and ſome freſh cold water gently added in lieu of it, from which the piece may be removed in a few hours' time. In anticipation of this removal, ſome ſheets of blotting-paper ſhould be at hand, together with an ordinary drawing-board on which to place them. In removing the print from the water great care is requiſite leſt it tear, though it may be ſaid that *with care* very much may be done with a print in water. The piece ſhould be taken up at two of its corners, and then ſlowly lifted out of the water, the latter being allowed to run off as the print is elevated. When it is fairly out, it ſhould be tilted down at one corner, ſo as to allow of as much water running off as poſſible. The blotting-paper being near at hand, the wet print is to be tenderly placed thereon, care being taken that no large doublings nor cocklings occur. In ten minutes' time much moiſture will have been abſorbed by this firſt blotting-paper. From the latter the print is to be gently taken up and laid as flat as it can be on a freſh ſheet of blotting-paper. After ſuch time has paſſed as may bring the print into what may be termed—comparatively—a very damp ſtate, another ſheet or two of blotting-paper ſhould be placed over it, the print being now *between* ſheets of the paper. Over all, a piece of cardboard ſhould be placed, and then another drawing-board, on which gentle, continuous preſſure is to be exerted. How ſoon and how much preſſure ought to be applied will depend mainly on the ſurety that the back of the print is quite free from paſte, for if any remain, and preſſure be made while the print is damp, the print may adhere to the blotting-paper. It is very difficult occaſionally to free the back of a print, even when in the water, from all adheſive matter, ſhould doubt exiſt then, it will be adviſable to examine at intervals the print under preſſure by removing the upper ſheets of blotting-paper in order to prevent any adheſion, the ſame or other ſheets being afterwards re-applied. If all be going on well, heavy preſſure may be made.

Many laid-down prints have their edges only fixed to the paper, or are looſe in a variable degree towards the centre. A print ſo laid down ſhould be placed flat with its face downward on a clean, ſmooth piece of cardboard. A hole ſhould next be made with the point of ſome ſharp inſtrument in a looſe part of the mount, a piece of the latter can then be torn or raiſed up; and while the print is held down with one hand, the mount may be gently torn away with the other as far as its looſeneſs will permit. As the points of adheſion and edges of the print are neared, great care muſt be taken that no damage by tearing of the print itſelf enſue. The operation juſt deſcribed is often a delicate one, but practice and caution againſt over-haſtineſs will enable the collector to effect ſafely a great deal, and rid many a good piece of nearly all its objectionable additions. It ſhould be carefully borne in mind that the mount may be torn from a print, but not the print torn from a mount. The prints thus prepared and ſafe again in their reſpective wrappers are ready for mounting in the proper manner.

Prints ſhould be *mounted* ſomehow, or they will ſuffer irretrievable damage; but in mounting, as in everything elſe, there is a right and a wrong way. Mounting ſhould be practiſed as ſoon as the number and arrangement of the ſmaller prints of any particular maſter on a ſheet of mounting-paper can be determined, and immediately, as regards ſuch pieces as are to occupy ſingly a ſheet to themſelves.

The mounting and conſervation of prints may be carried out in three methods. According to one method, prints are mounted on ſeparate or looſe ſheets of paper or cardboard, and afterwards brought together in portfolios; in another, the prints are fixed to the pages of bound guard-books; and in a third, they are placed within raiſed mounts or *paſſe-partouts*, and afterwards depoſited one above the other—as there is not any friction—in 'ſolanders,' or muſic-boxes. In ſome large and varied collections, ſuch as that of the Britiſh Muſeum, all three methods are followed; ſome prints being both better preſerved and ſhown in one way than in another. The Marc Antonios and *nielli*, *e. g.* in the Britiſh Muſeum, are within raiſed mounts kept in modified ſolanders, which, in the caſe of the *nielli*, have locks and keys.

A few prints are ſo large that they can be well mounted only on cloth like maps which practice admits of their being folded—a neceſſary evil here—and kept in large portfolios. With reſpect to the method of arranging prints in guard-books, we agree with Mr. Maberly that,—

> 'it is not an adviſable mode except where entire collections are formed of any given artiſt, and in ſuch caſe it is certainly the beſt and the uſual plan. As all exiſting ancient prints are known, and all of almoſt all maſters, together with the copies that exiſt, are catalogued in printed books, and their exact dimenſions ſet down, the poſſeſſor of a bound folio may throughout his arrangement keep places reſerved for ſuch prints or ſtates of prints, or copies as he has not got, but hopes and purpoſes to obtain. But unleſs a complete collection be intended, a bound folio muſt either be disfigured by a multitude of blank ſpaces never intended to be filled, or the prints, if any proper claſſification of them be adopted, muſt, unleſs kept looſe in the folio, be ſubjected to continual diſplacement and refixing to make way for the introduction of new acquiſitions, and the frequent unmounting and remounting which this calls for is very objectionable.' (p. 107.)

Except for certain precious ſpecimens the raiſed mounts and ſolanders form both too expenſive and cumberſome a method to be adopted in ordinary private collections. The uſe of the ſolander, inſtead of the portfolio, for preſerving prints mounted in an ordinary way, cannot be recommended, as the box, though made with a falling back, and an oppoſite flap-ſide is inconvenient as well as cumberſome.

A collection of prints ought to be readily enjoyable, continue in good preſervation, and eaſily admit of additions and alterations from time to time. Theſe *deſiderata* are better obtained on the whole by mounting prints on ſeparate or looſe ſheets, and afterwards bringing them together in ſyſtematic order in portfolios. To have either a maſs of undigeſted looſe prints, or a collection ſo well guarded and arranged, that it becomes inconvenient and labourſome to explore its treaſures, is an evil. In one caſe the reſult is, the prints can afford ſhallow amuſement only; in the other, that they can be examined but rarely. A collection of prints ought to be manageable, *i. e.*, its units ſhould be eaſily got at, and enjoyable when obtained. Proper ſyſtematic arrangement will ſecure the one thing, and method of mounting and preſervation the other. Not any method can be thoroughly ſucceſsful which does not keep within portability and yet allow of ſufficient ſize. The parts of a collection of prints ſhould be capable of being placed on the table by the winter evening's fireſide. Large portfolios and heavily bound books are not thus available. Either ſpace or light, or both, rebel againſt their employment.

The method we recommend to be followed is that of mounting prints on ſeparate or looſe ſheets of *moderate* ſize, the dimenſions of the mounting paper being in relation to convenience, to the ſize of and the appearance of the prints when mounted. The dimenſions we adopt are 22 inches by 15, or half full-ſized *imperial.* Twenty-three inches by 19 inches would be advantageous certainly for a few pieces the former ſize cannot accommodate, but ſuch would be an irregular ſize, and to obtain it paper muſt be cut to waſte, and portfolios made on purpoſe to include it. 'Imperial' is a common ſize, always on hand at the ſhops, in paper and cardboard, and can be cut in half by machine when ordered. Portfolios of 'half-imperial' ſize are kept in ſtock likewiſe. Half imperial, *i.e.* 22 × 15, will be ſufficient for moſt noteworthy engravings, with the exception of a few, like Rembrandt's large Ecce Homo, ſome of the larger Ghiſi works, Italian chiaroſcuros, and extra-ſized French portraits. Of engravers who lived before the ſecond half of the ſeventeenth century, the numerical proportion of extra-ſized pieces to thoſe of moderate or ſmall dimenſions is inconſiderable. There is not an important artiſt whoſe works conſiſt wholly of the former, and in moſt caſes, the moderate-ſized pieces of any maſter are as good ſpecimens to poſſeſs of his ſtyle and technic as are the larger.

The dimenſions being determined, the character and quality of the mount may be conſidered. Should the latter be of paper or cardboard? The ſtouter and firmer the mount the more protection is offered to the print, and the facility of examining the whole in the erect poſition is equivalently greater. But every degree of ſuch protection and facility is obtained at the coſt of weight, ſpace, and cumberſomeneſs. A portfolio will hold twice as many prints mounted one way as it would when the prints are mounted differently. Hence the cabinet of one collector might take up twice the room another occupied, and yet not contain one additional example. This demand for ſpace might be a ſource of much inconvenience.

As we believe that prints can be ſafely preſerved on *paper* by thoſe who are fit to poſſeſs them, we prefer it to card or Briſtol-board for mounting. It can be eaſily obtained likewiſe devoid of that high degree of poſitive whiteneſs, or, what is worſe, the bluiſh 'French white' tint, and the extreme ſmoothneſs and gloſs of ſurface which cardboard mounts generally poſſeſs. A full-ſized—30 by 22 inches—ſtout imperial *engineer's cartridge*, cut tranſverſely in half, affords a ſufficiently ſtrong mount under ordinary circumſtances, is of good colour and ſurface, and moreover reaſonable in price. By the ſide of white writing-paper engineer's cartridge has a warm hue; it is comparatively ſmooth on one ſide, and has a grain on the other, thus a different face can be employed, according to the fancy of the collector. Stout engineer's cartridge ought, we maintain, to be a ſufficiently protective mount, and will be ſo in the cabinet of the careful amateur, and of one who allows his treaſures to be taken up and examined only in a proper manner. If prints are to be careleſſly handled and turned over, or otherwiſe ill-uſed, it will, of courſe, be inſufficient. A thin cardboard may be had for mounting, but this would occupy half as much ſpace again as that taken up by engineer's cartridge, beſides having a texture, whiteneſs, and gloſs highly objectionable.

Mounting-paper being ready, how ſhould the print be fixed to it? With a ſmall portion of thick paſte at as few points of attachment as may be ſufficient for the ſecurity and ſafety of the print, and at the ſame time permit of the back of the engraving being examined. This is the rule which ought to be adhered to as often as poſſible. To obtain theſe reſults different methods, as regard details, may be followed. Some perſons attach the print by its top edge to the paper, others by its left-hand margin, and a third ſet by its right-hand edge, all the other parts being left free. Each method permits of the print being lifted up, and of the examination of the *verſo*. By attachment of the upper edge danger is obviated of the print becoming doubled or folded on itſelf from the falling forward of the looſe edge when careleſſly examined, as it remains on its ſide in a portfolio; but it does not guard againſt the riſk of its being doubled from being blown upward, ſo to ſpeak, and it further requires the ſheet to be turned round, if it be deſired to examine any marks or inſcription on the *verſo*. French amateurs and dealers frequently attach the print by its right-hand edge—*i.e.* in reference to the ſpectator—becauſe when turned over in the folio in which it is kept with its left edge downward, the looſe margin keeps flat to the mount-paper, and riſk of doubling laterally is got over. But ſince ſuch prints, in ſpite of all care, get ſo placed occaſionally that their right margins are downward, and, on examination, fall from left to right, inſtead of in the French orthodox way from right to left, the riſk of doubling is not entirely obviated, and, as in raiſing a print to examine the back of it, the tendency is to lift up the right-hand corner—fixed in the French practice—the method in queſtion is not unexceptionable. When a print is fixed by its left-hand edge, the back is more eaſily examined, and danger from doubling is prevented when the print is kept with its right edge downward in the folio, and allowed to fall from left to right in curſory examination. Neither of the three methods aſſures againſt all riſks from doubling under careleſs inveſtigation and irregular arrangement. But, as a rule, prints—*i.e.* mounted—ought not to be kept upon edge nor ſo examined; the portfolio ſhould be laid flat on a table for inveſtigation, and when done with, replaced flat on the ſhelf of the cabinet. With many prints not any neceſſity exiſts for the complete examination of their backs after mounting. Such pieces may have as points of fixture *three corners*, the bottom right-hand corner being the corner left free.

A print ſhould never be attached by all four corners to the mount, as perfect flatneſs can be ſecured only by leaving one corner free. In fixing a print by its entire edge, inſtead of attaching the edge of the print itſelf immediately to the mount, a preferable way is to make a very narrow hinge of thin paper, one half of which is to be paſted on the edge of the print behind, and the other half on the mount-paper. Under all circumſtances, the ſmaller the area the paſte is allowed to occupy the better, as long as ſecurity be obtained. The ſtrong thick paſte which can be procured at 'grindery' ſhops anſwers for fixing, and it may be kept ſerviceable for a conſiderable time during the colder months of the year.

It ſcarcely need be obſerved that all exhibitions of bad taſte and ſuch practices as drawing lines in black or red inks, painting coloured borders, and laying leaf-gold around prints when mounted, ſhould be ſcrupulouſly avoided. Such horrors are now but rarely perpetrated, except by very vulgar perſons, nor is the barbariſm of cutting off the margins of prints or ſhaving them cloſe to the plate-line.

Opinions will differ as to the number of ſmall pieces which may be placed on the ſame ſheet of paper; that which will appear overcrowding to ſome eyes will not ſeem ſo to others. Symmetry of adjuſtment here is as neceſſary as plenty of ſpace, and it is requiſite, when placing ſeveral ſmall pieces of the ſame maſter on one ſheet, that due claſſification of ſubjects be not loſt ſight of.

When the ſheets are ready for the folio they ſhould be marked in pencil with a conſecutive number at the lower left-hand corner. This number ſhould anſwer to one in a general catalogue where full reference to ſome ſyſtematic deſcription of the print ſhould be made, as likewiſe any remarks by the poſſeſſor which may appear pertinent.

The portfolios in which ſuch mounted prints are to be preſerved ſhould have ſtout and firm ſides covered with cloth, and be provided with well-made flaps to keep out the duſt. Some folios ought to be of a green, others of a red, and others of a blue colour; ſuch variation ſerving to indicate the contents as belonging to the Northern or Southern Schools, or as being mezzotintos, or any other general diviſions, more convenient to be ſo known by the collector. While of the beſt manufacture the portfolios ſhould be of *plain* cloth and leather, marbled papers and adornments not being quiet to the eye.

The ſyſtem of arrangement or claſſification to be adopted in the cabinet has to be conſidered next. Various ſyſtems may be followed, but perhaps not one method alone can be rigidly adhered to, modifications muſt inevitably enſue. Nevertheleſs there are certain general principles which may be eaſily carried out, and of theſe ſome are preferable to others.

Prints may be arranged according to the original deſigners, painters, or artiſts, after whoſe works the engravings have been made. Here not any intended reference is made to the engraver, who is conſidered quite ſubordinate to the deſigner and painter. Thus, all prints after Raphael, Rembrandt, Oſtade, Rubens, and others, are brought together, no matter by whom the plates or blocks have been engraved. In this arrangement the works of the ſame engraver may be ſcattered over half-a-dozen folios, though in ſuch inſtances as where the artiſts engrave their own deſigns moſt of their works will come together. But ſince the amateur of ancient prints will refuſe to look on engraving merely as an auxiliary to painting, and muſt recogniſe a ſpecific branch of knowledge as aſſociated with its illuſtration and criticiſm, the ſyſtem of arrangement alluded to will be diſcarded by him at once. In extenſive public collections meant to ſubſerve more than one purpoſe, and in which duplicate or more copies exiſt, ſuch an arrangement is generally followed in addition to the chief one which has always the engraver in view.

Secondly, prints may be arranged according to *ſubjects.* Here, all portraits, all landſcapes, animal pieces, marine views, genre, ſcripture ſubjects, ornamental work, etc., are claſſified together without reference primarily either to thoſe who engraved them or to thoſe painters after whoſe deſigns they have been engraved. Such an arrangement as a *primary* one is ſo deſtitute of any advantages for the ſpecific purpoſes of the iconophiliſt that further diſcuſſion of it is unneceſſary. As a *ſecondary* or ſubordinate arrangement of a more general claſſification it is followed more or leſs by every one.

A third ſyſtem of arrangement is the *chronological* one. According to it the works of engravers are brought together in ſequence, in agreement with the era and time when their authors flouriſhed. This ſyſtem muſt be allowed to have the advantage of diſplaying the progreſs of the art of engraving from the earlieſt period to the lateſt one, to be illuſtrated, and to be a more ſcientific and intereſting arrangement than any other. Practically, however, it is not at all ſatisfactory as a *primary* method, though as a ſubſidiary one, by which not only the maſters of a particular ſchool are made to follow in *time*, but their ſeparate works in relation to each other are made to follow ſo too, it is an arrangement more or leſs adopted.

The better primary claſſification is decidedly one baſed on *ſchools*. One great drawback it neverthelеſs poſſeſſes—it opens the door for warm diſcuſſion occaſionally as to which ſchool a particular maſter ſhould belong. An engraver who is placed in a certain ſchool by one perſon is placed in a different ſchool by another. Such happens in reſpect to thoſe engravers who have either learnt or practiſed their art, or both, in a different country to that in which they were born. Reference has already been made to this ſubject (vol. i. p. 149). It is one on which opinions will frequently differ. The French ſchool will never ſurrender Claude de Lorraine and Gaſpar Pouſſin to the Italian; nor the Engliſh ſchool, Hollar, to his native Germany. The German ſchool will not yield Pencz to the Italian, nor will the latter make over Bartolozzi and Schiavonetti to the Engliſh ſchool without a murmur. But ſome ſyſtematic writers will continue to diſplace them nevertheleſs.

Prints arranged primarily according to ſchools ſhould be arranged afterwards ſubſidiarily in *chronological* ſequence, in other words, the Maſters of each ſchool ſhould follow each other according to the periods at which they flouriſhed. A further ſubdiviſion of the works of each maſter according to the *ſubjects* of their prints ought next to be made. Such a claſſification is on the whole both more advantageous for reference to, and more inſtructive than any other, notwithſtanding certain defects it undoubtedly has. But ſince all ſyſtems are more or leſs artificial, ſome defects and inconſiſtencies will inevitably ariſe whatever method be adopted.

As ſome further illuſtration of the ſyſtem of arrangement which ſhould be followed will not be out of place, and as convenience of conſultation is of paramount importance, it is ſuggeſted then that the collector ſeparate in the firſt place all prints into three chief diviſions, viz.,—

Woodcuts, *Ordinary Metal Engravings*, and *Mezzotintos*. The woodcuts ſhould then be arranged as of the *Northern Schools*, *Southern Schools*, and as *Chiaroſcuros.*

The ordinary metal engravings (burin, etching) ſhould be ſeparated in like manner into Northern and Southern Schools, and there will be certain advantages from bringing the chief etchers together under theſe diviſions as already done, vol. i. pp. 130, 131. Under the diviſion *Mezzotintos*, there can ſcarcely be under ordinary circumſtances ſcope for ſubdiviſion into ſchools, therefore a chronological ſequence may at once follow here.

A diſtinct diviſion may conſiſt of facſimiles of *incunabula*, ſuch as of the Saint Chriſtopher of 1423, of the Bruſſels Print, of Block-book Illuſtrations, the facſimiles from Ottley's Work (Bibl. 51), of Maſo Finiguerra's Pax, of Ancient Playing Cards, in fine, of anything helping to the knowledge of the earlier efforts of the art of engraving, and of copies of ſuch examples as are either unique or ſo coſtly as to render their acquiſition by the collector a moſt unlikely occurrence.

The portfolios containing the prints mounted and arranged as before deſcribed ſhould be placed on their ſides on ſhelves in a duſt-excluding cabinet. Each folio ought to have a diſtinct ſhelf ſo that undue preſſure may not be made on its contents. The ſhelves ſhould ſlide in grooves ſo as to permit of being drawn out along with the folios when the latter are wanted. Thus friction of the ſides of the folios is prevented. Of courſe a ſhelf need not be drawn out more than is ſufficient to allow of the folio being taken up from it inſtead of being *dragged* over it when required for examination. The lower portion of the cabinet may be conſtructed with a cupboard ſufficiently capacious to allow of one or two extra-ſized portfolios ſtanding upright. Other matters connected with the cabinet muſt depend on the extent of a collection and the taſte and ingenuity of the collector; but it may be remarked that all ſliding ſhelves ſhould be well and ſtrongly made, otherwiſe they will ſoon ceaſe to run well, and may warp ſo much as to become unmanageable. Each portfolio ſhould occupy always the ſame ſhelf, and not be ſhifted from one place to another; and if the German and Flemiſh Maſters are placed in the red folios, the Italian in the blue, the mezzotintos in the green, and ſo on, the whereabouts of a print to which it is deſired to refer may be quickly determined.

From both damp and duſt engravings have to be protected. In a well-made cabinet provided with well-flapped portfolios, prints will not run much riſk from the latter, but the former evil is not always eaſily guarded againſt. When kept in a well-ventilated and —in winter—heated library the generality of prints run but little danger from damp, if the collection be occaſionally gone over. But more than ordinary care and watchfulneſs are requiſite in the caſe of mezzotintos. The latter are frequently printed on very thick and abſorbent plate paper, a large ſurface of it is often covered with a rich fatty ink, and hence damp and fungi are ever ready to attack it. The vegetable growths produce circular light-coloured ſpots on the ſhadows, and brown ſpots on the lighter parts of the engraving. Hence a collector cannot be too watchful over his mezzotintos and other engravings on thick paper. It is the ſame with prints in the cabinet as with plants in the herbarium, viz. frequent ſtudy of them by day will be their beſt preſervative, as it will expoſe them to freſh dry air and ſolar light, the two great enemies to damp and fungoid development.

The intelligent amateur of ancient prints cannot be better pleaſed than in ſhowing his treaſures to one who can appreciate them, and who can be truſted to examine them in his own hands. But to have to exhibit them to a perſon whom he knows will be tired of a portfolio in twenty minutes, or who handles coſtly engravings in a diſreſpectful and deſtructive manner, is bitterneſs indeed.

Though it may be ſaid in general with truth that moſt perſons are fond of looking at engravings, yet it ſhould not be forgotten that many will not appreciate ſuch as are the components of a cabinet of ancient prints. A folio of etchings by ſome of the Dutch maſters may amuſe, and a volume of Rembrandt excite intereſt and admiration, but nearly all the reſt will be *caviare* to the many, though a lot of modern rubbiſh would continue to pleaſe. At any rate, after a ſhort inſpection, ſatiety may unequivocally evince itſelf. The following quotation from the work of Mr. Maberly is both amuſing and inſtructive,—

'The temperament of an exhibitor is ſometimes put ſeverely to the teſt; remarks will now and then be made which are not at all germane to thoſe feelings, which the contemplation of the work diſplaying is calculated properly to excite. When a print which has been previouſly proclaimed to be of importance is produced before an aſſembly of uninitiated, the firſt ſecret feeling is generally diſappointment, and the firſt obſervable effect a ſolemn pauſe of decorous ſilence, but preſently an obſervation is hazarded in a low tone which awfully diſcloſes the total inſenſibility of the ſpeaker to any quality for which the work is admirable. "What can it be?" ſaid a young lady, after contemplating a fine print of the Fall of Phaeton. "Do look, mamma; what is it?" "Really, my dear, I do not know what it is, but it ſeems to be a ſad accident." Gentle reader, if when you have become a collector, and are exhibiting the large Deſcent from the Croſs by Rembrandt, and are expecting exclamations of admiration at the wonderful flood of light which is ſtreaming in bright beams from Heaven, blazing on the wood of the croſs, and on the fur cap, back, and arms of the man who is leaning over it, do not ſink into the earth if inſtead of any ſuch burſt you hear uttered in a whiſper, "Do look at that man on the ladder, what a great patch he has got on his trouſers."

'Endeavour alſo to reconcile yourſelf to the very general, but ſickening phraſe "They have made"—"How large they have made the man in the boats," as if a fine picture or print were like a piece of machinery manufactured by ſuch a one "and Co.," which by the way, with reſpect to prints of the preſent day, is an idea in ſome meaſure realiſed; of which more hereafter. Neither loſe all patience, if when you diſplay your "John Sylvius," your ſpectators, without noticing the portrait, immediately begin ſpelling with great induſtry the words around and underneath, puzzling out the Latin for the ladies, or if the only declaration be, "Bleſs me, how like Mr. Daſh!"' (P. 11.)

'Prints ſhould never be unneceſſarily touched by the hand. It has been quaintly remarked that an Engliſhman's eyes are at his finger-ends, and a collector is ſometimes doomed to ſtand in agony, while a would-be critic, with all the aſſurance and importance natural to the moſt abſolute ignorance, is rubbing his damp fore-finger, now here, now there, over the print, or fixing it on one ſpot with moſt energetic preſſure, while he expatiates on the beauties or demerits, as he fancies, of the work he is injuring. The manner in which a ſtranger takes up a print to look at it will at once give intimation to the collector whether he has ſufficient knowledge, or practice, or appreciation of art to be truſted to go through a portfolio. A groſſly ignorant perſon, with conceit proportionate, will often think to ſhow his familiarity with works of art by an affectation of careleſs handling, while a perſon of knowledge will, as matter of courſe, and without intending effect, ſhow himſelf to be ſuch by a habit the very oppoſite. They who, though not aſpiring to be collectors, may yet partake of the very general deſire to paſs for amateurs, may be aſſured that they make a great ſtep towards acquiring a reputation for this in the eyes of cognoſcenti, and a highly favourable firſt impreſſion on an exhibitor, if they be careful ever to hold a print with both hands, one hand at each of two oppoſite diagonal corners, inſtead of with one hand only, by the preſſure of thumb and finger, which always riſks the crumpling and ſoiling the print, or at any rate the mounting paper. The ſafeſt way of exhibiting is to have a ſmall eaſel compoſed of a light fragile material, ſuch as paſte-board, ſet upon the table, and to lay each print in ſucceſſion upon this for the general inſpection. The very proceſs ſuggeſts an interdiction againſt touching, and a heavy finger could not reſt on the print, for the frail fabric would retreat before its preſſure.' (P. 112.)

We have known a perſon become very indignant when remonſtrated with for taking up and examining, while wearing black kid gloves, on a warm ſummer's day, fine proof impreſſions, and we have ſeen thoſe who ſhould have known better ſit down with damp and ſnuffy fingers to inveſtigate the contents of a folio.

Strangers to the curators of valuable public collections often feel annoyed at the evident, though unobtruſive, ſurveillance they are placed under at firſt when examining the treaſures placed before them. In a ſhort time they become conſcious that they are watched, and feel indignant. But a little patience and reflection would ſhow them that as they became known to the guardians of the public or royal property, ſuch ſurveillance would be greatly relaxed. When an almoſt or perfect ſtranger is intruſted with a folio or volume of the fineſt productions in the choiceſt conditions, ſay, of Rembrandt, Dürer, Lukas van Leyden, Oſtade, and Claude, it is quite natural and requiſite that he ſhould be occaſionally watched. It is as neceſſary, as the world goes, to guard againſt ignorance and careleſſneſs, as againſt fraud, and in view of injury or loſs to perhaps irreplaceable works of art circumſpection cannot be too careful.

APPENDIX.

APPENDIX.

APPENDIX A.

DURING the courſe of this work reference has been made frequently to the valuable and extenſive collection of prints in the Britiſh Muſeum. In further illuſtration of its importance and contents we append the following extracts from the intereſting book of Mr. Robert Cowtan, entitled 'Memories of the Britiſh Muſeum.' London, 1872. 8vo.

'For the nucleus of the collection of prints and drawings in the Britiſh Muſeum the nation is indebted in the firſt place to the munificence of its illuſtrious founder, Sir Hans Sloane. Mr. Richard Payne Knight, and the Rev. Clayton Mordaunt Cracherode, claim alſo ſpecial notice as donors to this particular department. The collection has been occaſionally enriched by additions obtained by ſpecial grants of money from Parliament, ſuch, for example, as the "Sheepſhanks" and "Cunningham" collections, and alſo the "Lawrence" drawings, purchaſed at the ſale of the Woodburn collection. Theſe, with the addition of an annual grant of public money, have enabled the ſucceſſive cuſtodians to form an aſſemblage of the choiceſt works of art which in the opinion of thoſe who are fully competent to judge is ſuperior to any other collection of all the early ſchools as well as ſome of the modern that are to be found either at home or abroad.' 'The Print-room is rich in drawings of the Italian ſchool by Raphael, Michael Angelo, Correggio, and ſpecimens of the earlier great artiſts, particularly thoſe of Giovanni Bellini. Illuſtrations of the invention of engraving on metal and the earlier examples from the printing-preſs are numerous. There are ſome fine examples by the Italian workers in *niello*, conſiſting of engraved ſilver plates, ſulphur caſts before paper was uſed as well as the impreſſions on paper from niello work. The collection of *nielli* and ſulphur caſts in the Print-room is well known to be the fineſt in the world. The prints of the early Florentine and other ſchools, 1460–1500, are numerous. The collection compriſes a nearly complete ſeries of Marc Antonio Raimondi, his ſcholars, and followers. The etchings of the School of Carracci are ſo fine that all the Continental collections combined would not equal that in the Muſeum. Modern works of this ſchool are well repreſented.

'The German ſchool compriſes in drawings a fine ſeries by Hans Holbein, Albert Dürer, Peter Viſcher, Grünn, Burgkmair, Altdorfer, and Rottenhamer. The prints include an almoſt unique collection of ſpecimens on copper and wood of the fifteenth century by Bocholt, Martin Schongauer, Albert Dürer, and his immediate followers, ſuch as the Behams, Altdorfer, and Aldegrever, as well as a fine collection of modern prints and etchings.

'The Dutch and Flemiſh ſchools in drawings are repreſented by a large collection of upwards of thirty caſes, conſiſting of ſpecimens by the beſt maſters, Rembrandt, Oſtade, Bakhuizen, Van de Velde, Berghem, Paul Potter, Cuyp, etc.; while the prints of this ſchool compriſe a fine collection of the works of Lucas van Leyden and the Brothers Wierix. The collection of etchings of this ſchool in the Muſeum is the largeſt that was ever formed.

'The drawings repreſenting the French ſchool compriſe a wonderful collection of ſketches by Claude, while the prints and etchings of this ſchool contain a fine ſeries by Jacques Callot; the etchings by Claude are particularly fine. The Muſeum is not rich in early French prints, but the preſent Keeper is endeavouring to ſupply this deficiency. The Print-room is, however, very complete in modern French prints, and in what are ſtyled "painter's etchings."

'The Spaniſh collection is good, but not very extenſive. It contains, however, ſome beautiful examples of Velaſquez and Murillo. The prints and etchings of this ſchool are improving under the preſent Keeper. The collection already compriſes a good ſeries of the etchings of Franceſco Goya. . . . .

'The collections of the works of the three great Engliſh engravers, Sir R. Strange, William Woollett, and William Sharp, are extraordinarily fine and probably complete. The ſame may alſo be affirmed of the Hogarths. The collection of prints after the Engliſh maſters is now tolerably good, and is being annually increaſed by thouſands. The Engliſh etchings are very numerous and intereſting. The ſatirical portion of this important ſchool is as near perfection as poſſible, as will be ſeen by a reference to the catalogue of that ſection of the national collection now in courſe of publication. I ſhould not omit to mention in ſpeaking of the Engliſh ſchool that the Print-room contains a very intereſting collection of playing cards from their firſt invention; and I may add that the ſeries of prints illuſtrating foreign hiſtory arranged chronologically is particularly rich.

'I have before obſerved that the Print-room has been enriched from time to time by large purchaſes of valuable collections, and I ſhould not omit to mention that there have been ſome truly noble and munificent bequeſts to this department. Among the more important additions acquired by purchaſe may be named a ſulphur of the celebrated Pax, by Maſo Finiguerra, of the Aſſumption of the Virgin, of the date of 1452, purchaſed in 1835 for two hundred and ſeventy guineas. In 1836 the department was greatly enriched by the purchaſe of the Sheepſhanks collection of Dutch etchings for the ſum of 5000*l.* This was ſpoken of by Mr. Joſi in his evidence before the committee of the Houſe of Commons in the ſame year as more perfect than any ſimilar collection exiſting either at Vienna, or at Paris, or Amſterdam. The entire collection embraces almoſt a thouſand engravings and drawings bound in thirty-two volumes.

'In the early years of this department the ſum annually apportioned to purchaſes was very ſmall and totally inadequate. Before the ſelect committee of inquiry in 1835–6, the annual grant to the Print-room only amounted to about 250*l.*, this, however, has been conſiderably increaſed, ſometimes to 1200*l.* or 1500*l.*, and occaſionally to 2000*l.* Special grants, as I have before obſerved, have been made for the acquiſition of extraordinary collections, ſuch, for example, as that made by the late Mr. Sheepſhanks . . . There is alſo in the Print-room a copy of Pennant's "Hiſtory of London," illuſtrated with prints and drawings in fourteen volumes, folio, made by the late Mr. Cole, at a coſt of 7000*l.*, who bequeathed it to the Muſeum . . . The moſt valuable bequeſt to this department that has been made ſince that of the Cracherode, is the munificent one recently added of the late Mr. Felix Slade. This almoſt unrivalled collection is probably worth little leſs than 20,000*l.* It is deſcribed in the Parliamentary return of 1869 in the following terms, "No acquiſition of the kind approaches it in rare and choice ſpecimens of etchings and engravings wherein nearly every artiſt of diſtinction is repreſented."

'Of etchings the Muſeum collection can boaſt of poſſeſſing ſome of the fineſt in the world. I muſt be allowed to mention two by way of ſpecimens. . . . . One of theſe choice ſpecimens is, Rembrandt's Chriſt Healing the Sick, which is the fineſt of all his etchings, and known among art ſtudents as "the Hundred Guilder Piece." It is believed to be the moſt elaborate piece of pure etching work that has ever been produced by human hands. Two copies of this precious and almoſt priceleſs work of art in what is termed the "firſt ſtate" are to be found in the Muſeum collection, both of which were bequeſts included in the Soane and Cracherode collections. Only eight impreſſions in the fineſt ſtate are known to exiſt. . . . . The other etching by the ſame great maſter is the celebrated portrait of Ephraim Bonus, an eminent Jewiſh phyſician of Amſterdam. It is in what is called the "firſt ſtate with the black ring," in the fineſt poſſible condition, only three other copies being known to exiſt.' (Op. cit. p. 393.)

In connexion with the Britiſh Muſeum, 'Waagen's Art Treaſures in Great Britain,' (Murray's edition, London, 1854), vol. i. pp. 241–314, may be conſulted with advantage.

Another work to which attention may be directed is a 'Handbook to the Department of Prints and Drawings in the Britiſh Muſeum. By Louis Fagan, of the Department.' London, 1876.

In the Report on the Britiſh Muſeum, 'ordered by the Houſe of Commons to be printed 15th April, 1875,' we are informed that

'the moſt important examples acquired by purchaſe have been ſelected from the fine collection formed by Hugh Howard, an eminent connoiſſeur, at the commencement of the laſt century; at his death, in 1737, the collection was removed to Ireland, where it remained without being in any way interfered with, until its ſale, in two portions, in December 1873 and November 1874; from each diviſion, previous to its ſale, the Muſeum authorities were permitted to ſelect whatever ſpecimens were required for the department.'

Among the choicer examples acquired during 1874 may be noticed—

'An early Florentine print, probably by Leonardo da Vinci, repreſenting a dragon ſeizing a lion; this is not deſcribed in any book of reference, or known to any modern collector, but there exiſts a drawing of the ſame ſubject, by Leonardo, in the Uffizi Gallery, and there is alſo a reverſed copy by Zoan Andrea, which is deſcribed by Bartſch.

'Four rare examples by Marc Antonio Raimondi, namely:—The Queen of Sheba, in an early ſtate, before the plate was corroded; the Nativity, after Francia, one of the plates executed before Raimondi went to Rome; in an early ſtate, before the nimbus over the heads of the Virgin and St. Joſeph; St. Apollonia, one of the moſt beautiful of the little ſaints; and a curious counterproof of "La Caſſolette," which is the only inſtance known of this mode of taking impreſſions by Marc Antonio.

'A fine impreſſion of St. Francis receiving the Stigmata; by Iſrael van Meckenen.

'Two friezes, of great beauty and rarity, by Bartel Beham, the ableſt of the little maſters.

'A brilliant impreſſion, in the firſt ſtate, of the portrait of William, Duke of Juliers; by Henry Aldegrever.

'An undeſcribed print, repreſenting figures ſeated near a tent, engraved in mezzotinto by Prince Rupert.'

From the 'Report,' &c., ordered to be printed April 1876, we learn that by purchaſe

'the moſt important additions acquired during the year were obtained at the ſale of the Galichon Collection at Paris, an additional ſum of money having been granted by the Treaſury for that purpoſe.'

Some of the chief additions to the National collection made during 1875 were

'"Roma," a very rare example by Giovanni Battiſta del Porto (Paſſavant, 7).

'Fine impreſſions of two undeſcribed works by Nicoletto da Modena, namely, the Saint Antony, and a Turk and his wiſe, after Albrecht Dürer.

'A panel of arabeſque ornament, with a trophy on a wheeled carriage, by Zoan Andrea (Paſſavant, 51).

'The Virgin and Child, with Saint Helena and Saint Michael, by Giovanni Antonio da Breſcia (Paſſavant, 33); an exceedingly rare ſpecimen, in its manner of treatment, illuſtrating the beſt ſtage of the artiſt's career; the impreſſion in the Louvre being the only other one known to exiſt.

'St. Jerome, by Benedetto Montagna, an undeſcribed and very fine example.

'A magnificent impreſſion of Marc Antonio's print of the Martyrdom of Saint Felicité, in an early and pure ſtate.

'Three beautiful impreſſions from niello plates, namely, Vulcan, Pſyche, and head of a young female; the laſt is particularly intereſting as being an impreſſion from a third plate of the ſame deſign now in the Muſeum collection of nielli.

'Saint Michael, by Martin Schongauer (Bartſch, 58); a brilliant impreſſion, before the retouch.

'The martyrdom of Saint Catherine; a rare example, by Veit Stoſs (Paſſavant, 9).

'Two initial letters X and Q; by the Maſter of 1466.

'Saint James the Great and Saint John the Evangeliſt; by Iſrael van Meckenen (Bartſch, 80).

'Deſign for a dagger ſheath with a lady and gentleman converſing in the upper part, by the Maſter of the monogram S.

'The Virgin and Child; by Nicolaus Alexander Mair von Landſhut (Bartſch, 7).

'Eight plates, forming part of a rare ſet, by Joſt Amman.

'A collection of one hundred and ſixty-ſix examples by Wenzel Hollar, conſiſting of variations of plates already in the Muſeum collection, and forming an important addition to it; many of them are in ſtates not deſcribed by Parthey.'

The Bodleian and Randolph Muſeums at Oxford contain numerous examples intereſting to the iconophiliſt. The Douce collection forms an important item of the *notabilia* of that place. Though this collection is not by any means complete, yet there are many fine impreſſions and an admirable ſeries of woodcuts by Dürer in it. Among the Italian engravings are a few fine *nielli;* ſome good ſpecimens by Baldini and his contemporaries, a large portion of the works of Andrea Mantegna, Zoan Andrea, Benedetto Montagna, and others, with ſome choice impreſſions of the Virgin by the Palm-tree, the Saint Cecilia and the 'Grimpeurs' by Marc Antonio Raimondi.

Some of the more intereſting prints of the collection are exhibited in the Long Gallery at the Randolph Muſeum. (See Athenæum for March 29th, 1873.)

A full account of the treaſures in the National collection of France may be met with in the following work:—

Le Département des Eſtampes à la Bibliothèque Nationale. Notice Hiſtorique, ſuivie d'un Catalogue des Eſtampes expoſées dans les Salles de ce Département, par le Vte. Henri Delaborde, Conſervateur, Secretaire perpétuel de l'Académie des Beaux-Arts. Paris, 1875. 8vo.

APPENDIX B.

When alluding to early initial letters, Books of Hours, prints by Verard, etc., the terms 'Polytypage,' 'Cliché,' and 'Clichage,' have been frequently uſed. It may not be out of place to add the following extract from the article Printing in the eighth edition of the Encyclopædia Britannica, in reference to theſe rather uncommon words to the Engliſh reader.

'Many conſiderable improvements in ſtereotyping are to be aſcribed to French artiſts, but ſtereotyping has never been a favourite with them, and they have rather exerted their inventive talents in a ſeries of experiments which may be claſſed under the general term of *polytypage*.'

'In 1780 Hoffman, a German reſiding in France, not ſatisfied with his ſucceſs in ſtereotyping, made many ingenious experiments in polytypage. Whilſt he was thus engaged, a practical printer, named Carez, diſcovered a method which Hoffman afterwards purſued. The page, after being compoſed in the ordinary manner, was attached with the face downwards to the under ſide of a heavy block of wood, ſuſpended from a long beam. Immediately under the page was an anvil, whereon was a tray of oiled-paper, into which the workmen poured a portion of type-metal, attentively watching the cooling. When the metal was on the point of ſetting, the page, block, and beam, were brought down with a very ſmart blow, forcing the face of the type into the ſetting metal, and producing a very ſharp matrix; which again was made to take the place of the type upon the block, was ſtruck in a ſimilar manner upon the fuſed metal, and thus produced a perfect and excellent polytype plate. This having been properly dreſſed at the edges and back, was affixed to the uſual wooden raiſer and made type height, and might be printed ſeparately, or in conjunction with movable type. Several caſts might be made from the ſame mould. This proceſs was deſignated *cliché*. . . . Polytyping, as now practiſed in England, is confined to the production of caſts from metal plates in *intaglio* and from woodcuts. Inſtead of the cumbrous machinery employed by Carez, a fly-preſs is uſed ; the woodcut is fixed upon what may be called the platten, and a tray, containing ſemi-fluid metal, is placed upon the table of the preſs, immediately under the cut to be matriced. By a ſlow motion the cut is impreſſed into the metal, and an *intaglio* matrix is produced. The matrix is then attached to a drop ſtamp to perform the *cliché* proceſs, and by the rapid deſcent of the ſtamp, with the matrix attached, into a tray of molten metal a polytype in relief is obtained.' (op. cit. vol. xviii. p. 552.)

Concerning the employment of *clichés* at the beginning of the ſixteenth century conſult Paſſavant, vol. i. p. 163, vol. iii. p. 447, and Nagler, vol. iii. p. 465.

The Gazette des Beaux-Arts, 1863, vol. xv. p. 268, alſo merits attention.

APPENDIX C.

We may here add a few remarks to what has been ſtated at pp. 44, 45, vol. i., relative to the term *ſtampide*. The preſent obſervations refer to the word *ſtampen* (or *ſtampeen*, *ſtampien*) occurring in a chronicle of Nicholas le Clerc, deſcribing ſome noteworthy events happening during the government of John, Duke of Brabant, who died in 1312.

The good fiddler [or maker (?) of violins] Ludwig, is ſtated to have been the firſt who found out the manner 'van Stampien.' This expreſſion which moſt commentators tranſlate as meaning ſtamping or beating time with the foot, M. Deſroches in 1777 maintained referred to the art of printing by means of the preſs, believing that beating time with the foot by a muſician muſt be as old as muſic itſelf. Shortly after M. Gheſquière affirmed that M. Deſroches had made a ridiculous miſtake, ſince the Flemiſh word *ſtampien* as uſed by the chronicler had not a meaning ſimilar to that of the word *ſtampus* explained by Ducange, but ſignified 'met de voet kleppen.' M. Deſroches retorted that ſuch was not the caſe, and referred to a MS. of the fourteenth century in his poſſeſſion having a catalogue of a monaſtic library at the end, in which, among other analogous entries, was the following one abbreviated, 'Anno Domini, 1340, viguit qui fecit ſtampare Donatos.' To this it was replied that the actual date of the MS. had not been ſatisfactorily determined, but probably was not written before 1470, and ſince the compiler had been evidently an ignorant perſon he might have written 1340 inſtead of 1440. (See Chatto, Bibl. 38, p. 119)

APPENDIX D.

It may be fairly aſked in reference to the Cambrai MS. referred to in vol. i. p. 188, what are the actual words employed by Jean le Robert in his diary? In anſwer we quote the following from Bernard, 'De l'Origine et des Débuts de l'Imprimerie en Europe,' vol. i. p. 97. Paris, 1853.

'Le temoignage dont je veux parler ſe trouve dans les Mémoriaux de Jean le Robert, abbé de Saint-Aubert de Cambrai, précieux manuſcrit original conſervé aujourd'hui dans les archives du departement du Nord, à Lille, où je l'ai vu et étudié de mes propres yeux. Voici ce qu'on lit entre autres choſes dans deux endroits différents de cette eſpèce de journal quotidien des faits relatifs au monaſtère et à ſon abbé.

'"Item pour i doctrinal gette en molle anvoiet querre a Brug par Marq. i. eſcripvain de Vallen, ou mois de Jenvier xlv. pour Jaq. xx, s. t. Sen heult Sandrins, i. pareil q. leglise paiia." . . . . (folio, 158, recto.)

'"Item envoiet Arras. i. doctrinal pour apprendre ledit d. Girard qui fu accatez a Vallen. et eſtoit jettez en molle et couſta xxiiii gr. Se me renvoia led. doctrinal le jour de Touſſ. lan li. diſans qu'il ne falloit rien et eſtoit tout faulx. Sen avoit accate. i. xx. patt. en papier." . . . . (folio, 161, recto.)

'Voici maintenant la reſtitution qu'a bien voulu m'en donner M. Leglay archiviſte en chef du departement du Nord. Cette reſtitution eſt d'autant plus néceſſaire qu'il y a dans ce document des idiotiſmes dont tout le monde ne comprendrait pas le vrai ſens.

'"Item pour un Doctrinal imprimé que j'ai envoyé chercher à Bruges par Marquet (ou Marquart), qui eſt un écrivain de Valenciennes, au mois du Janvier 1445 pour Jacquet vingt ſous tournois. Le petit Alexandre en eut un pareil que l'égliſe paya.

'"Item envoyé à Arras un Doctrinal pour l'inſtruction de dom Gerard, lequel fut acheté à Valenciennes et était imprimé et coûta vingt-quatre gros. Il me renvoya ledit Doctrinal le Jour de la Touſſaint 1451, diſant qu'il ne valait rien et était tout fautif. Il en avait acheté un autre dix-patards (ancienne monnaie de Flandres et de Brabant qui équivalait au ſou de France) en papier."

'Ainſi, voilà qui eſt poſitif: on vendait dans les Flandres en 1445, c'eſt

à dire avant que l'école Mayençaiſe eût encore rien produit des livrets imprimés ſur velin et ſur papier avec des caractères *moulés*, c'eſt à dire coulés dans un moule : or qui pouvait donc avoir imprimé ces livres ſinon un des ouvriers de Coſter ? Van Praet, qui cite les Mémoriaux de Jean le Robert dans ſon 'Catalogue des Velins,' prétend que le Doctrinal de 1445 "ne pouvait être imprimé qu'en planches de bois et non en lettres mobiles," mais c'eſt une opinion erronée baſée ſur la tradition Mayençaiſe qui retarde l'invention des caractères mobiles juſqu'en 1450. On ne pourrait pas citer un ſeul exemple du cette expreſſion *de lettres moulées* appliquée aux ouvrages xylographiques qui ſont bien antérieurs cependant à la typographie, tandis qu'on la voit employée conſtamment pour déſigner les caractères mobiles de fonte. Ainſi nous trouvons *l'éſcriture en molle* dans les lettres de naturaliſation accordées par le Roi Louis XI. aux premiers imprimeurs de Paris, en Fevrier 1474 (ancien ſtyle), et dont l'original eſt conſervé aux Archives de la république ; en 1496 le Duc d'Orleans fait acheter deux livres d'heures en parchemin et le comptable les dit l'un et l'autre *eſcrits en moule* (M. de Laborde, Revue Archéologique, vol. vii.). Philippe de Commines, dans ſes Mémoires écrits en 1498, mentionne les Sermons de Savanarole qu'il a fait mettre *en molle ;* l'inventaire des meubles, bijoux et livres d'Anne de Bretagne, redigé vers le même temps, mentionne pluſieurs livres, *tant en parchemin que en papier, à la main et en molle.* Guy Marchand nous apprend dans le Livret des Conſolations, imprimé en 1499 et en 1502, qu'il l'a fait mettre *en mole* pour le ſalut des ames ; le Catalogue de la Bibliothèque des ducs de Bourbon fait à Moulins en 1523, diſtingue les ouvrages imprimés des MSS. par les mots *en molle* et *à la main.* Je n'en finirais pas ſi je voulais citer tous les exemples ſemblables, je n'en mentionnerai plus qu'un d'une époque beaucoup plus tardive conſigné dans un livre publié par moi-même il y a quelques années. Parmi les documents relatifs aux états généraux de 1593 j'ai inſeré la relation d'un député du pays de Caux appelé Odet Soret, qui ſe qualifie de *laboreur :* ce député nous apprend que certaines pièces officielles furent *moulées* par ordre de l'aſſemblée dont il faiſait parte afin "qu'aucun n'en prétend cauſe d'ignorance." Il n'y a donc pas de doute que les mots *jeté en moule*, *lettres moulées*, &c. qui ſont encore employées par les gens de la campagne ne déſignent l'impreſſion typographique. Je les ai ſouvent entendu employer dans ce ſens par les payſans de mon pays lorſqu'ils venaient faire imprimer quelque affiche chez mon père imprimeur à Montbriſon. Ainſi la filiation de ces mots eſt parfaitement établie depuis 1445 juſqu'à nos jours dans le Nord comme dans le Midi de la France.'

APPENDIX E.

Reference is made at p. 94, vol. i., to a mezzotinto plate meaſuring 3 ft. in length by 2 ft. 4¾ in. wide. An impreſſion from a plate rather more than 3 ft. 6 in. long has ſince been ſhown to the author by Mr. Heuſſner, jun. It was a portrait of a German ſovereign engraved by Chriſtopher Heiſs. Still more recently Mr. Lauſer laid before us a fine large mezzotinto by Elias Heiſs after a 'Marriage of St. Catharine' by Ciro Ferri. It was from a ſingle plate, 37½ in. in height by 27½ in. wide. The large piece referred to at p. 94, vol. i, was probably the work alſo of Ch. El. Heiſs.

Léon Delaborde does not refer (Bibl. 40) to theſe particular and large impreſſions, but Bryan has the following notice:—

Heiss, Chriſtopher Elias, a German painter and engraver in mezzotinto, born at Memmingen in Suabia about the year 1670. He was one of the firſt of the German artiſts that practiſed mezzotinto engraving on any conſiderable ſcale; and though his plates are ſcraped in a dark heavy ſtyle, and his drawing indifferent, his prints are not without merit conſidering the period at which they were executed. He engraved ſeveral very large plates, of which ſome are upwards of 3 ft. high and more than 2 ft. wide.

In an obituary notice in the 'Athenæum' (May 31, 1873) of the late Mr. Thomas G. Lupton, a well-known mezzotinto engraver, the following remarks occur: 'It is ſaid that Mr. Lupton was diſtinguiſhed, at the beginning of his career, by the ſucceſsful invention which has given an entirely new character to the art of engraving. . . . . On the expiration of his articles, Mr. Lupton commenced on his own account as an engraver of portraits. Copper was then the only material in vogue; but finding that he could not obtain a ſufficient number of impreſſions from a plate of that metal, to make his work profitable, he, it is ſtated, made ſeveral attempts on metals and alloys which promiſed to be more durable.

He tried nickel-ſilver, the Chineſe alloy called tutenag, and, laſtly, ſteel. The latter he finally ſelected as his medium, and having with ſome difficulty obtained a plate of ſuitable temper, engraved on it Clint's portrait of Munden the Comedian. The reſult was eminently happy. This plate yielded ten times the number of impreſſions that it would have been poſſible to have obtained from one of ordinary material. . . . We may add that he received in 1822 the Iſis Gold Medal of the Society of Arts, as an acknowledgment of the merit and value of his application of ſoft ſteel to the proceſs of mezzotint engraving.'

APPENDIX F.

Before the notices of the Behams had been printed (vol. i. pp. 231, 318, 319), the author was not acquainted with the following monograph, which had recently appeared :—

> Sebald und Barthel Beham, zwei Maler der Deutſchen Renaiſſance. Von Adolf Roſenberg. Mit fünf-und-zwanzig Holzſchnitt-Illuſtrationen. Leipzig, 1875.

According to Roſenberg the two Behams were brothers, and not couſins. Sebald, the elder, was born in 1500, and died 1550. Barthel was born in 1502, and died 1540.

To Sebald ſhould be allotted 282 woodcuts, including cards, vignettes in books, etc., and 18 doubtful pieces; with 271 engravings from metal, and 21 doubtful pieces.

To Barthel Beham may be aſcribed 92 engravings from metal.

APPENDIX G.

At page 118 of Vol. II. reference is made to an impreſſion from a niello plate by Jacopo di Barbarj. The aſcription in queſtion was baſed on the ſurmiſes advanced by M. Galichon in the Gazette des Beaux-Arts, vol. viii. p. 223, 1873. Recently (September, 1876) the ſeries of woodcuts known as the 'Hiſtory of the Fall of Man and of his Redemption through Chriſt,' by Albrecht Altdorfer, has been iſſued in facſimile by the Holbein Society. To this iſſue is prefixed a 'Preliminary Account of the Artiſt and his Works,' by Mr. William Bell Scott, in which, when alluding to the liſt of the engravings of the maſter, the author remarks :—

> 'One of thoſe catalogued by Bartſch (B 60), and therefore we might expect to be well known, is a female figure, naked, except the head, which is covered by a bonnet with long feathers looking into a mirror which ſhe holds in her right hand. Strange to ſay, M. Galichon, the editor of the Gazette des Beaux-Arts, becoming poſſeſſed of this little print, attributed it to Jacob Walch (Jacopo de' Barbarj, the Maſter of the Caduceus), and wrote a paper in the Gazette (Vol. viii. 2nd period, p. 223) to introduce it to the world as an undeſcribed print by that rare and admirable maſter. Stranger ſtill, no one recogniſed it, although a woodcut of the compoſition was given with the article in the Gazette; and at his ſale in Paris after his death laſt year the print was ſold as a unique impreſſion of a print by Jacob Walch for 1205 francs, and purchaſed by Baron Edmund Rothſchild, who is forming a very ſelect and extenſive collection of early prints.' (p. 16.)

It is true that the fact of the print in queſtion having been catalogued already by Bartſch among the works of Altdorfer, had eſcaped the notice of M. Galichon and others until Mr. Reid of the Britiſh Muſeum communicated the circumſtance to ſome perſons preſent when examining at Paris the prints of the Galichon collection previous to the ſale. A like communication was ſoon afterwards made by Mr. Reid to the Baron Edmond de Rothſchild, who, in his reply (Paris, 19th June, 1875) to the former remarked, *inter alia* :—

‘Your note intereſted me all the more becauſe it came in corroboration of an opinion I had already formed with regard to this print, in conſequence of its reſemblance in the working, graving, ſimilarity in idea, &c. to an engraving of which I became the proprietor a few years ago, which is not deſcribed, but which bears the monogram of Altdorfer. Should I make up my mind to have this print photographed, I ſhall do myſelf the pleaſure to ſend you a ſpecimen. It repreſents a woman ſitting on a winged dragon: ſhe is turned towards the left, holding in her right hand a ſort of convex mirror and in her left a horn of plenty. It is 1 inch $\frac{9}{10}$ths in height, and 1 inch $\frac{6}{10}$ths in width. The background is black and recalls “les nielles,” and is evidently by the ſame hand as the print, with reſpect to which you have been good enough to write to me. . . . M. Galichon, notwithſtanding his erudition, ſeems to me to have committed an important error in baſing his attribution on the ſimple fact that the body is like that of the Woman with the Mirror [B. vii p. 522, n. 12.] This datum is all the more inſufficient from the fact that in the Flemiſh and German ſchools the bodies are always found imperfect as regards drawing and form. The attribution ſhould have been ſpecially ſupported on the work and ſpirit of the piece.’

We have ſeen a photograph of the print alluded to by the Baron, but neither that nor the aſſertion of Bartſch that the engraving B. 60, which ‘ne porte point de marque,’ be it remembered, ‘*eſt indubitablement d’Altdorfer*,’ removes our ſcepticiſm that it is ſo.

On examining the Altdorfers ſide by ſide with the works of Jacopo di Barbarj in the Britiſh Muſeum, and with reference to the obſervations of M. Galichon, one cannot help being ſtruck by the exceptional form and ſtyle of the figure and ſpeciality of technic in B. 60 to thoſe to be found in any other example of Altdorfer’s engravings, with the exception of the winged female or ‘La Fortune, 1511,’ No. 59 of Bartſch. In the latter may be ſeen a ſimilarity of *general* character and technic to thoſe in L’Orgueil, B. 60; but what a woful difference in feeling and expreſſion of form! Surely the author of the full and finely flowing contours of the Venetian-like figure in B. 60, and the deſigner or draughtſman of the angular deformations in B. 59 could not be one and the ſame perſon?

Further, the approximations to the general ſtyle, feeling, and forms of Jacopo di Barbarj, as well as to his technic, to be obſerved in L'Orgueil, B. 60, juſtify to ſome extent we think the ſurmiſes of M. Galichon that the Maſter of the Caduceus was the author of the latter engraving.

M. Galichon, comparing it with B. vii. p. 522, n. 12, 'La femme au Miroir,' remarks:—

> 'Si l'exécution offre de légers écarts, le ſtyle de la figure proclame manifeſtement le nom de l'auteur. Pourquoi ſe refuſerait-on à admettre que les deux ſemmes placées en regard l'une de l'autre ont une commune origine? n'ont elles-pas mêmes épaules tombantes, mêmes bras un peu grêles? Chacune d'elles n'a t-elle pas cette richeſſe de poitrine que les artiſtes de Veniſe aimaient tant à peindre? Chez l'une les attaches ſont plus engorgées que chez l'autre; mais cela tient, il n'en ſaut pas douter, à ce que la première fut probablement deſſinée en Italie, alors que Jacopo était encore à Veniſe. La ſeconde [B. 60] au contraire, comme l'indique le large chapeau à plumes qui couvre ſa tête fut executée en Néerlande, pendant le ſéjour de l'artiſte dans le Nord, où il avait été appelé par Philippe de Bourgogne fils naturel de Philippe le Bon' (op. cit. p. 224.)

With the exception of the female figures in the Triton pieces and the winged genius in the Victory, B. 23, there is ſcarcely a female form, whether draped or nude, in the prints of Jacopo di Barbarj of the Muſeum ſeries to which the graceful and Giorgione-like figure in L'Orgueil, B. 60, does not approximate in ſeveral particulars. In our opinion the maſter of the one may be readily traced in the other. The general *poſe* and inclination to one ſide, the ſmall head, the fall of the ſhoulders, the ſtyle of the folds etc. of ſuch drapery as is preſent, render it not difficult to believe that B. 60 of Altdorfer is really the work of the Maſter of the Caduceus, as ſuggeſted by M. Galichon.

We are ready to admit that the idea of the original plate having been a niello in the proper ſenſe of the term muſt be relinquiſhed. M. Galichon's ſuppoſition of 'les tailles ayant été creuſées dans l'argent pour fixer l'émail et non pour ſervir à l'impreſſion,' is ſurely erroneous. The chief action is performed by the right hand in the paper impreſſion: had the original plate not have been intended to be printed from, the figure would have held the mirror in the left hand. At the ſame time it is clear that the whole of the background and ſome of the technic of other portions are worked after the faſhion of niello and of the goldſmith-engravers; and this ſtyle Jacopo di Barbarj not unfrequently adopts, at leaſt partially, as an examination of the technic in B. 9, 18, 20, etc. vol. vii. p. 520 *et ſeq.* will ſhow.

It may be aſked—what explanation is to be given of the circumſtance that there is a print, B. 59, which in technical execution and certain general characteriſtics approaches rather cloſely B. 60, and upon which are Altdorfer's monogram and the date 1511? Since B. 60 wants the uſual mark of Jacopo di Barbarj, why may not the latter be then the companion of B. 59? Beyond the reaſons we have given for heſitating to accede to ſuch attribution we ſuggeſt the following ſolution of this portion of the difficulty.

Altdorfer, being ſtruck by the peculiarity of the technic and fine feeling in L'Orgueil, B. 60, took the latter as a model, and, to try his hand after in a new ſtyle, but he diſcarded the exact deſign before him, preferring to produce an original ſubject. This was the 'Fortune of 1511' (B. 59), as markedly German in character as the Vanity (B. 60) is Italian in form. In the 'Fortune' Altdorfer naturally reſerved a place whereon to put his monogram and a date, while the model remained unſigned ſince the character of its background had prevented its author from adding the Caduceus in his uſual way.

Finally, we would remark that it appears to us that if Jacopo di Barbarj was not the author of L'Orgueil, B. 60, it will be as difficult to demonſtrate who elſe was as it is to ſhow that it originated with Albrecht Altdorfer.

CHRONOLOGICAL TABLE.

CHRONOLOGICAL TABLE

OF SOME OF THE MORE IMPORTANT EVENTS IN THE

HISTORY OF EARLY ENGRAVING AND TYPOGRAPHY.

A.D.

844. Cotton paper uſed in Italy (vol. i. p. 51).

1050. Date of the moſt ancient MS. on cotton paper now exiſting (vol. i. p. 51).

1277. Date of the moſt ancient engraved ſepulchral braſs in England (vol. i. p. 11).

1308. The earlieſt MS. on linen paper according to Breitkopf.

1390. Ulman Stromer eſtabliſhed a paper-mill at Nürnberg, and wrote the firſt work known on the art of manufacturing paper (Sotheby, Bibl. 66, vol. iii.).

1392. The *poſitive* hiſtory of playing-cards commences, though cards appeared in Italy about 1350, and are alluded to in the 'Pflichtbuch' of Nürnberg for the years 1380-1384 (vol. i. p. 17).

1413-1418. Within this period were executed by hand the tarots known as the 'cards of Viſconti,' and perhaps the cards of the Count Girolamo of Venice deſcribed by Millin as 'having the appearance of impreſſion, the colours ſeem to have been applied by means of a ſtencil.'

1423. Earlieſt date engraved on a woodcut, generally accepted as authentic. St. Chriſtopher (vol. i. p. 152).

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1440. A MS. (Pomerium Spirituale) executed having woodcuts of the block-book character inſerted in it, engraved apparently not later than 1440 (vol. i. p. 183).

1440. Aſſumed approximate date of earlieſt engraved (?) or ſtencilled (?) cards known (vol. i. p. 18).

1441. 'Figure Stampide,' executed at Venice (vol. i. p. 44).

1446. Earlieſt date borne by an impreſſion from an engraved metal plate (German) (vol. i. p. 287).

1450-52. Within this period Finiguerra executed a niello *pax* from which an impreſſion on paper was taken (vol. ii. p. 79).

1454. The earlieſt date known printed with movable metallic type occurs on an 'Indulgence' ſheet of Pope Nicholas V. (Laborde, Debuts de l'Imprimerie à Mayence et à Bamberg. Humphreys, Bibl. 36, p. 76. Chatto, Bibl. 38, p. 137).

1454-56. Within this period the firſt complete book, the Mazarin Bible, printed with movable metallic type, is generally ſuppoſed to have been executed (Gutenberg at Mainz). Ottley maintains that it was printed after the Bible of 1462, the firſt Bible with a date (Ottley, Bibl. 52, p. 149).

1457. The firſt printed book with a certain date and printer's name, the Pſalter of 1457 (vol. i. p. 146).

1461. Date of the earlieſt printed book illuſtrated with woodcuts, *Liber Similitudinis* of Albrecht Pfiſter, or the 'Fables of Boner,' Bamberg. (Written *circa* 1330) (vol. i. pp. 189, 200).

1463. Cards well known in England. An Act of Parliament paſſed prohibiting their importation (Bibl. 11, p. 96).

1465. The earlieſt date borne by an Italian engraving, the kalendar aſſumed to have been the work of Baccio Baldini (vol. ii. p. 100).

1466. A German engraver, the Maſter of the Gothic letters 𝕰. 𝕾. or the Maſter of 1466, worked. He commenced a new and higher epoch in the practice of his art (vol. i. p. 291).

1468. The earlieſt date borne by a book printed in England, viz. the Expoſicio Sancti Ieronimi in Simbolum Apoſtolorum, Impreſſa

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Oxonic, &c. This date is not conſidered to be authentic. It ſhould be read, 1478. But Drs. Cotton and Dibdin with Singer and Bolton Corney accepted it. (See in particular Singer's 'Some Account of the Book printed at Oxford in 1468,' printed for private diſtribution. It is in the library of the Britiſh Muſeum, King's, 274, k. 19. See alſo Johnſon's 'Typographia,' vol. i. p. 83. Singer at a later period changed his opinion we believe.)

1470. Aſſumed date of the earlieſt edition of the Italian engravings known as the 'Tarocchi of Mantegna,' and 'Carte di Baldini' (vol. i. p. 19).

1474. The date of the firſt book printed in the Engliſh language if the word 'fynisſhed' in it refer to the printing, and not to the tranſlation of the work. The 'Game and Playe of the Cheſſe' fynisſhed the laſt day of March 1474 by William Caxton (firſt edition printed at Bruges or Cologne). The 'Recueil of the Hiſtories of Troie' was printed before the above, but the exact date is not known.

1474. The date affixed to a piece in the *Manière Criblée*, the Saint Bernhardin of Paris (vol. ii. 61).

1476-77. According to ſome authorities, 1477 is the date of the firſt work printed in Engliſh in England, viz. 'The Dictes and notable wiſe ſayings of the Philoſophers,' Emprynted by me, William Caxton, at Weſtmeſtre, 1477 (folio firſt edition without colophon), (Blades' 'Life of Caxton,' vol. ii. p. 33).

The date *circa* 1476 has been allotted by others to the ſecond edition of the 'Playe of the Cheſſe,' which is conſidered by them to have been the firſt book printed in England ('explicit Caxton' without place or date) and the firſt book illuſtrated with woodcuts. Blades brings the date of this edition down to 1481. It is likewiſe a diſputed point whether the cuts are from wood or from metal in relief, and whether the blocks or plates were engraved by foreign or by Engliſh artiſts (vol. i. p. 252).

1477. The date of the firſt book containing impreſſions from copper-plate engravings. Bettini's 'Il Monte Sancto di Dio,' printed

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at Florence by Nicolo di Lorenzo della Magna. The illuſtrations aſſumed to have proceeded from Botticelli and Baldini (vol. ii. p. 101).

1478. The firſt work illuſtrated with maps from metal plates, the 'Coſmographia Ptolomei,' finiſhed printing and publiſhed at Rome by Buckinck. (The date, 1462, of the Bologna Ptolomey, is conſidered to be ſpurious. It ſhould be 1482.) (vol. ii. p. 102.)

1481. 'The Mirrour of the World, or thymage of the ſame,' Folio, firſt edition, tranſlated 1481, Caxton, but without printer's name, place, or date, was, according to Blades, the firſt work printed in England illuſtrated with cuts. Then followed in the ſame year the ſecond edition of the 'Playe of the Cheſſe.' 'The woodcuts,' writes Blades, 'in this volume number only ſixteen, not twenty-four, as Dibdin and other writers ſay, eight of them being impreſſions from blocks uſed for previous chapters. As already noticed, there ſeems a probability that the two cuts for "Parvus Chato," third edition, were the earlieſt uſed by Caxton. Theſe were ſoon after printed again with the addition of many others in the "Mirrour of the World." The preſent cuts were perhaps the third eſſay of Caxton in this department, and for theſe, judging by the general ſtyle and greater breadth of treatment, he appears to have employed another artiſt' (Blades' 'Life of Caxton,' vol. ii. p. 97).

1482. An edition of Ptolomey's Coſmography, printed at Ulm, containing the firſt maps engraved on wood (Bibl. 38, p. 199).

1485-1509. Reign of Henry VII. during which period paper was firſt made in England (vol. i. p. 52).

1485. Date engraved on the ſecond verſion of the ſo-called 'Tarocchi of Mantegna' or 'Carte di Baldini.'

1486. Croſs-hatching in wood-engraving appears for the firſt time (vol. i. p. 200).

1487-1520. During this period were executed the beautiful French *Livres d'Heures* illuſtrated with engravings and decorative borders (vol. i. p. 81).

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1493. The 'Nürnberg Chronicle' appeared, illuſtrated with more than two thouſand woodcuts; printed by A. Koberger (vol. i. p. 201).

1494. By this time Andrea Mantegna had engraved the 'Combat of Tritons' (B. xiii. p. 238, n. 17), and the 'Bacchanals' (B. 20), (vol. ii. p. 108).

1496. The earlieſt date borne by an impreſſion from a plate on which the etching proceſs has been reſorted to (vol. ii. p. 2).

1498. Albert Dürer commenced a new epoch in deſigning and engraving on wood by the execution of the 'Apocalypſis cū Figuris' (vol. i. p. 211).

1501. Aldo of Venice publiſhed a 'Virgil' in which a new form of type, italic, cut by Fr. Francia, the artiſt, was employed (vol. ii. p. 128).

1506. The earlieſt date on a chiaro-ſcuro engraving (German), (vol. i. p. 267).

1508. Lukas van Leyden engraved the 'David before Saul' (vol i. p. 326).

1510-20. The laſt block-book executed about this date, the 'Opera noua contemplatiua,' by Giovanni Andrea Vavaſſore at Venice (vol. i. p. 190).

1510. Marc Antonio engraved the 'Grimpeurs' of Michael Angelo (B. xiv. p. 361, n. 487).

1512. A chiaro-ſcuro from three blocks, prepared and worked off by J. Dienecker after a deſign by H. Burgkmair (vol. i. p. 268).

1513. Albert Dürer engraved the 'Knight, Death and the Demon' (vol. i. p. 308).

1518. Earlieſt date on an Italian chiaroſcuro, though Ugo da Carpi worked in the ſtyle in 1516 (vol. i p. 273).

1521. The firſt impreſſion from a copper-plate *worked off* in England appeared, viz. the engraved title-page to 'Galeni Pergamenſis de Temperamentis, &c.' impreſſum apud Cantabrigiam, MDXXI. (vol. i. p. 352).

A.D.

1538. The firſt editions of the two ſeries of woodcuts known as the 'Dance of Death' and the 'Bible Figures' of Holbein, publiſhed (vol i. p. 236).

1545. Impreſſions from the earlieſt copper-plates probably *engraved* in England, were publiſhed in the firſt edition of 'Geminie's Anatomie' (vol. i. p. 352).

1593-94. H. Goltzius, who had inſtituted a freſh epoch in Dutch and Flemiſh engraving, executed his 'Maſterpieces,' B. iii. p. 15, n. 15-20 (vol. i. p. 334).

1612-1740. During this period flouriſhed a renowned French School of engraved portraiture, commencing with Morin, and ending with the Drevets (vol. i. p. 347).

1634-36. Claude etched the 'Soleil Couchant,' R.-D. 15, and the 'Bouvier' R.-D. 8 (vol. ii. p. 45).

1640. Hollar publiſhed his ſet of beautiful engravings, the 'Ornatus Muliebris Anglicanus' (vol. i. p. 354).

1642. Date of the earlieſt mezzotinto engraving (vol. ii. p. 163).

1647. Rembrandt etched two of his finer works, viz. the 'Ephraim Bonus' (Bl. 172) and 'Le Bourgmeſtre Six' (Bl. 184). It is probable that about this time alſo were executed the 'Hundred Guilder Print' and the ſmall 'La Tombe' (vol. ii. pp. 7, 14).

1647. Oſtade initiating a particular ſchool of Dutch and Flemiſh etchers (Bega, Du Sart, and others) engraved 'La Famille' (B. 1, p. 378, n. 46) (vol. ii. p. 39).

1650. Francis Place born, probably the firſt Engliſhman, with the exception of Sir Chriſtopher Wren, who engraved in mezzotinto (vol. ii. p. 179).

MONOGRAMS, MARKS, AND CYPHERS.

PAPER MARKS, COLLECTORS' AND DEALERS' MARKS, NAMES, ETC

TABLE

OF

MONOGRAMS, MARKS, AND CYPHERS.

1. Andrea Andreani.
2. Al. Altdorfer.
3. Al. Dürer.
4. H. Aldegrever.
5. Adamo Scultore (Ghiſi).
6. Antonio da Trento. Ant. Fantuzzi.
7. Agoſtino Veneziano (A di Muſi).
8. Aenea Vico.
9. Adriaan van Oſtade.
10. Antoni Waterloo.
11. Jacopo Caraglio.
12. The Maſter of the Die.
13. Barthel Beham.
14. Benedetto Montagna.
15. Chriſtoph Jegher.
16. Cornelius Matſys.
17. Domenico Campagnola.
18. Daniel or David Hopfer.
19. Diana Scultore (Ghiſi).
20. Dirk van Staren.
21. Jean Duvet.
22. The Maſter of the Gothic Letters 𝕰 𝕾 or the Maſter of 1466.
23. Giorgio (Mantuano) Ghiſi.
24. Hans Broſamer.
25. Hans Burgkmair.
26. Hendrick Goltzius.
27. Jacobus Binck (Colonienſis).
28. Hans Baldung Grün.
29. Hans Seboldt Beham.
30. Hans Springinklee.
31. Hans Schäufelin.
32. Jobſt Amman.
33. Giovanni Battiſta Mantuano (Ghiſi).
34. Julio Campagnola.
35. Jacob de Gheyn.
36. J. G. van Vliet.
37. Joſe de Ribera, Spanol.
38. J. Livens.
39. Giovanni Antonio da Breſcia.
40. J. Wechtelin (Vuechtlin, Pilgrim).
41. Julio Bonaſone.
42. Iſrahel van Meckenen.
43. Lukas van Leyden
44. Lukas Cranach.
45. Ludwig Krug.
46. Marc Antonio (Raimondi).
47. Girolamo Moceto.
48. Martin Schongauer.
49. Perigrino da Ceſena.
50. Georg Pencz.

51. Pelligrino (Martino) da Udine.
52. Marco Dente da Ravenna.
53. Prince Rupert.
54. Tobias and Chriſtopher Stimmer.
55. Ugo da Carpi.
56. Virgil Solis.
57. Chriſtoph van Sichem.
58. Wallerant Vaillant.
59. Zoan Andrea (Vavaſſore).
60. Vol. i. p. 312.
61. ,, i. p. 265.
62. ,, i. p. 146.
63. ,, ii. pp. 104, 122.
64. ,, ii. p. 104.
65. ,, ii. p. 122.
66. ,, i. p. 324.
67. ,, i. p. 261.
68. ,, i. p. 294.
69. ,, i. pp. 51, 291.
70. ,, i. p. 265.
71. ,, ii. p. 32.
72. ,, ii. p. 69.
73. ,, i. p. 136.
74. ,, i. p. 241 (Holbein).
75. Vol. i. p. 241 (Lützelburger).
76. ,, ii. p. 99.
77. ,, i. p. 136.
78. ,, i. p. 212.
79. ,, i. pp. 49, 142, 288.
80. ,, i. p. 136.
81. ,, i. p. 329.
82. ,, i. p. 342.
83. ,, ii. p. 126.
84. ,, i. p. 174.
85. ,, ii. p. 125.
86. ,, ii. pp. 84, 87.
87. ,, i. p. 313, vol. ii. p. 1.
88. ,, ii. p. 2.
89. ,, i. p. 137.
90. ,, ii. p. 118 (Jacopo di Barbarj, or the Maſter of the Caduceus).
91. ,, i. p. 31.
92. ,, i. p. 49.
93. ,, i. p. 196.
94. ,, i. p. 196.
95. ,, i p. 292.
96. ,, i. p. 292.

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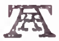
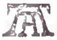
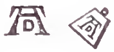
1. 

2. 

3. 

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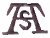
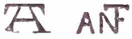
5. 

6. 

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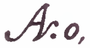
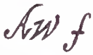
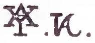
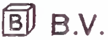
9. 

10. 

11 

12. 

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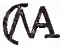
16. 
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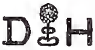
18. 
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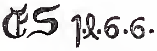
22. 
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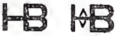
24. 
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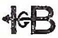
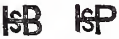
28. 
29. 
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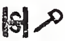
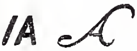
31. 
32. 
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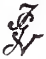
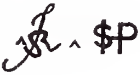
36. 
37. 
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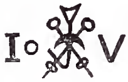
40. 
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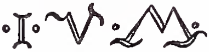
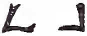
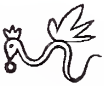
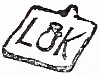
42. 
43. 
44. L C 
45. L K 
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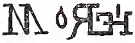
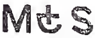
47. 
48. 
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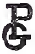
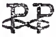
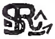
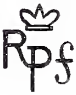
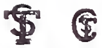
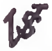
50. 
51. 
52.  R
53. 

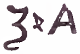
54. 

55. VDC, VGO

56. 

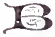
57.

58. W V

59. 

60. 𝔄

61. A

62. 

63. b

64. b
A

65. b M

66. CB

67. D†N

68. 𝔇 𝔖

69. 𝔈 𝔖

70. E Æ

71. G H

72. 𝔥

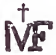
73. H

74. H H

75. HL

76. I·F·T·

77. M 3

78. 

79. 𝔓

80. P B

81. S

82. S F

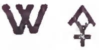
83. ACHA, LE-VI

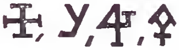
84. jerg haſpel ze Bibrach

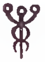
85. NADAT

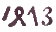
86. SCOF

87. W

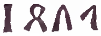
88. 

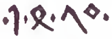
89. 

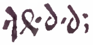
90. 

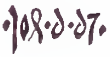
91. 

92. LVII. JOr.

93. 

94. 

95. 

96. 

DESCRIPTION OF PLATES.

PLATES I. AND II.

On theſe plates are repreſented ſome of the chief water-marks which occur in the paper on which the earlier engravings have been printed, viz. the Bull's Head (*a*, pl. i.); the Gothic letter 𝔓 (*b*, pl. i.); the Grapes (*c*, pl. i.); the Wall and Towers (*f*, pl. ii.), and the Imperial Ball (*g*, pl. ii.) of Germany.

The Jug (*d*, pl. i.) of the Netherlands.

The Fleur-de-Lys (*h*, pl. ii.), and the Mitre (*i*, pl. ii.) of France.

The Balance (*k*, pl. ii.); the Anchor (*l*, pl. ii.); the Cardinal's Hat (*m*, pl. ii.), and the Glove and Flower (*e*, pl. i.) of Italy.

On water-marks the treatiſes of Breitkopf, Fiſcher, Hauſmann, Janſen, and Weigel, may be conſulted.

PLATE I.

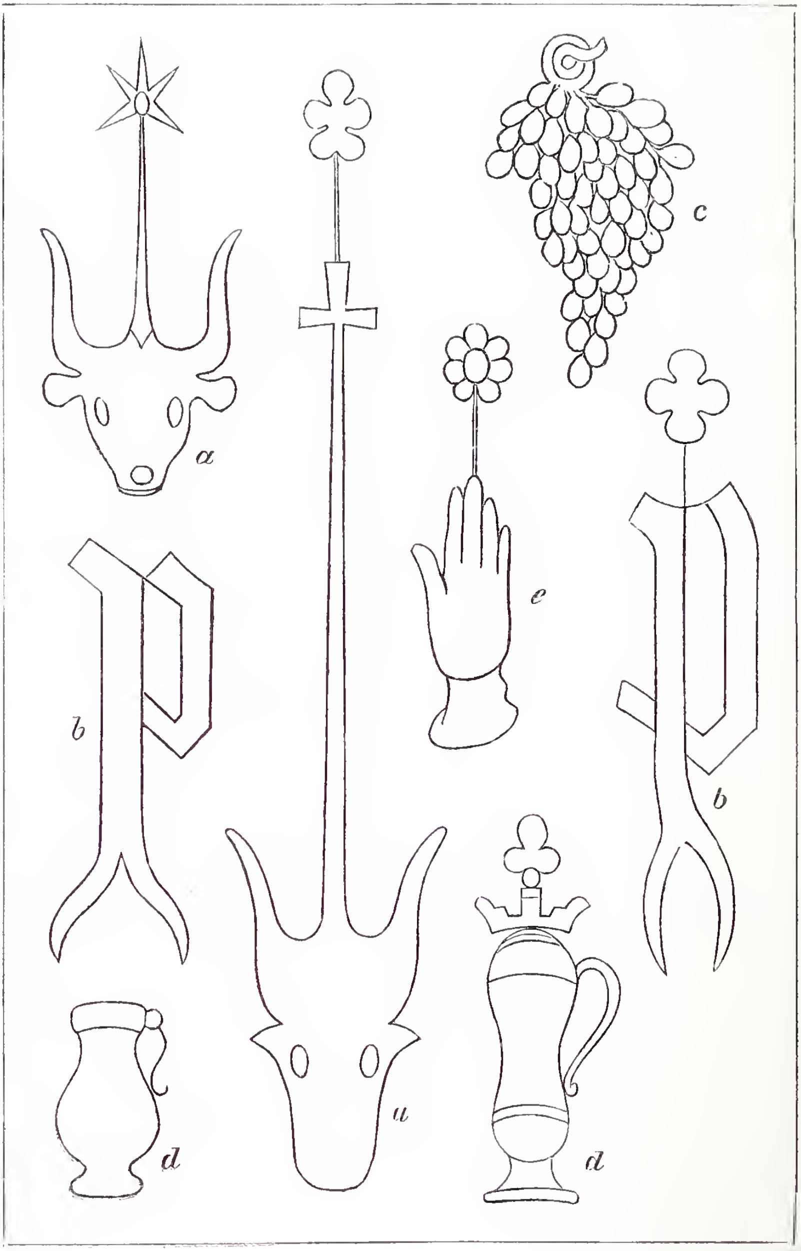
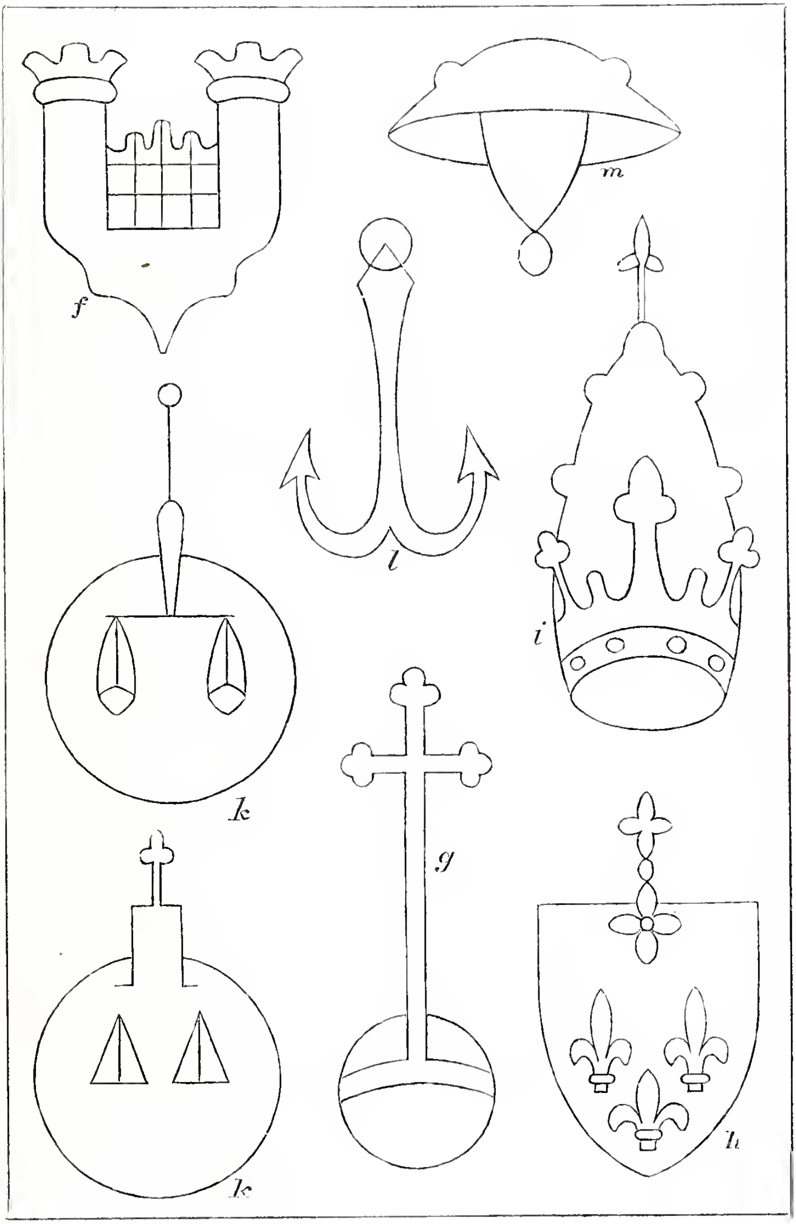


PLATE II.



PLATES III., IV., V., VI., VII., VIII., AND IX.

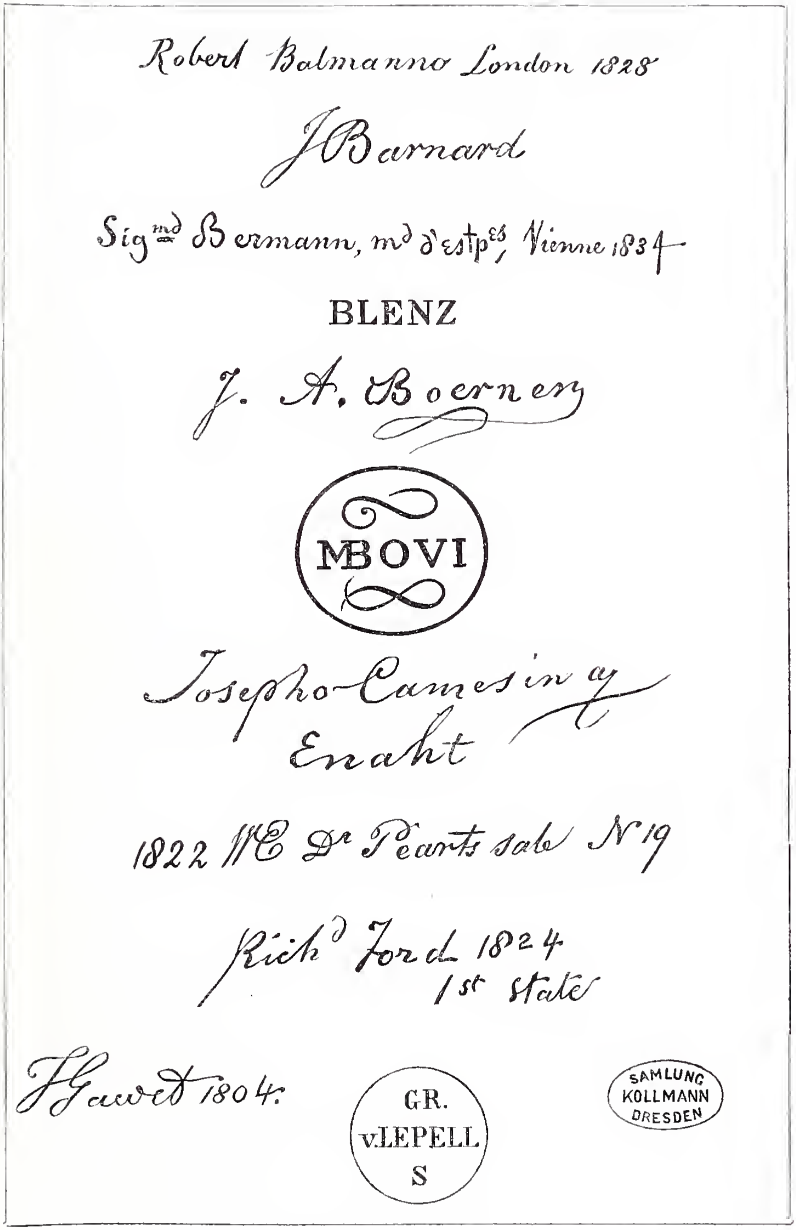
On theſe plates are given the names, marks, etc. of ſome of the more eminent collectors of, and dealers in prints, arranged in the following ſequence, viz.—

1. Names, etc. in full (pl. iii. and iv.).
2. Diſtinct or ſeparable letters (pl. v.).
3. Monograms and marks (pl. vi.).
4. Titles of well-known collections (pl. vii., viii., ix.).

PLATE III.

Balmanno ; Barnard ; Bermann ; Blenz ; Boerner ; Bovi ; Cameſina ; Thane written the reverſe way ; Eſdaile (Peart) ; Ford ; Gawet ; Lepell ; Kollmanr

PLATE III.



Robert Balmanno London 1828

J Barnard

Sig^{md} Bermann, m^{d} d'estp^{es}, Vienne 1834

BLENZ

J. A. Boerner

MBOVI

Josepho Camesina y Enaht

1822 WE D^{r} Pearts sale N^{o} 19

Rich^{d} Ford 1824 1st State

J Gawet 1804.

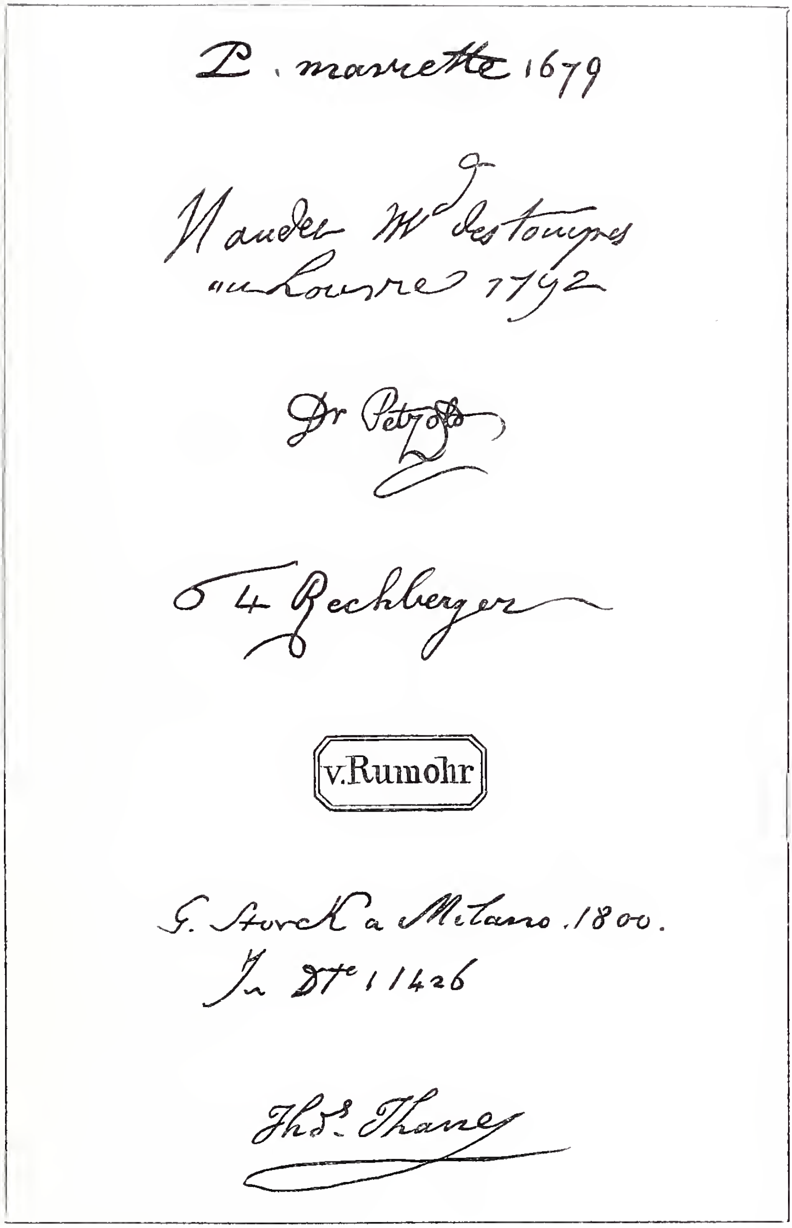
G.R. v.LEPELL S

SAMLUNG KOLLMANN DRESDEN

PLATE IV.

Mariette ;
Naudet ;
Petzold ;
Rechberger ;
Von Rumohr ;
Storck ;
Thane.

PLATE IV.



P. mariette 1679

Naudet Md destampes
au Louvre 1792

Dr Petzold

6 4 Rechberger

v.Rumohr

G. Storck a Milano. 1800.
Fr Dte 11426

Thos. Thane

PLATE V.

1. Allen; 2. Lord Aylesford; 3. Bainbridge; 4. J. Barnard; 5. Becker, of Dreſden; 6. Rev. W. J. Bree; 7. Earl of Cholmondeley; 8. Thomas Clutterbuck; 9. Richard Coſway; 10. Rev. Clayton Mordaunt Cracherode; 11. F. Debois; 12. Deighton; 13. Baron Denon; 14. Captain Donnadieu; 15. Von Derſchau; 16. W. Drugulin; 17. Robert-Dumeſnil; 18. William Edwards, alſo W. Eſdaile; 19. Richard Ford; 20. De La Motte Fouqué; 21. Peter Goodeſon; 22. Richard Hudſon; 23. Sir Thomas Lawrence; 24. Sir Peter Lely; 25. Rev. Joſeph Maberly; 26. François Mariette; 27. Martin Folkes; 28. Von Nagler; 29. Count Paar; 30. Dr. Peart; 31. Jonathan Richardſon; 32. Sir Joſhua Reynolds; 33. William Roſcoe; 34. Sir Hans Sloane; 35. Sir Mark Maſterman Sykes; 36. Dr. Peter Sylveſter; 37. R. Udney; 38. Hermann Weber; 39. Pierre Remy; 40. Michael Ryſbrach; 41. Edward Scriven; 42. J. P. Zoomer; 43. Duke of Devonſhire; 44. William Young Ottley; 45. Emile Galichon.

PLATE V.

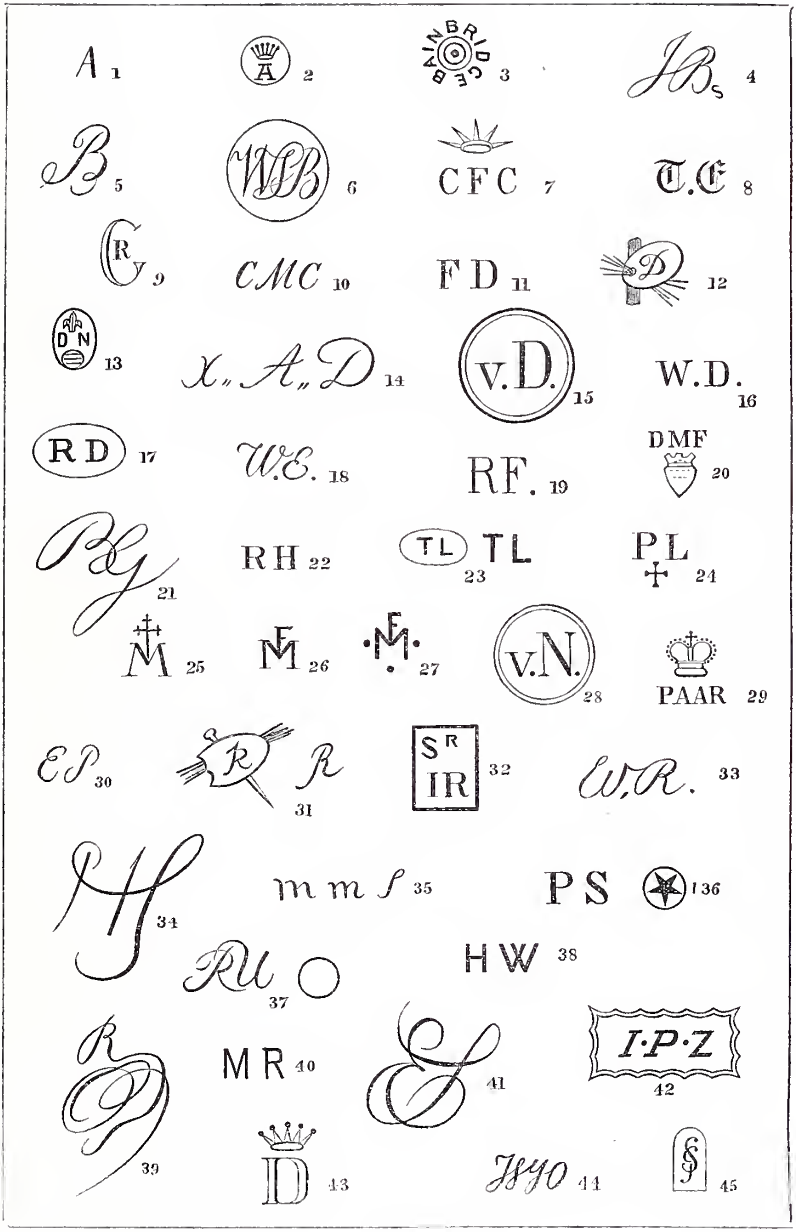

A 1
A 2
BAINBRIDGE 3
IBS 4
B 5
WB 6
CFC 7
T.E 8
R 9
CMC 10
FD 11
D 12
D N 13
X„A„D 14
v.D. 15
W.D. 16
RD 17
W.E. 18
RF. 19
DMF 20
BG 21
RH 22
TL TL 23
PL 24
M 25
FM 26
FM 27
v.N. 28
PAAR 29
EP 30
R R 31
SR IR 32
W.R. 33
HS 34
mmf 35
PS 136
RU 37
HW 38
RP 39
MR 40
ES 41
I·P·Z 42
D 43
HYO 44
S 45

PLATE VI.

46. Dr. W. Ackermann; 47. Captain William Baillie; 48. Brentano-Birkenſtock; 49. King Charles I.; 50. Count Caylus; 51. Rev. C. M. Cracherode; 52. Etiènne Durand; 53. Count Eſterhazi; 54. Frauenholz; 55. Count Fries; 56. Fueſli and Comp^{ie}; 57. Arthur Pond; 58. George Hibbert; 59. William Hone; 60. Thomas Thane; 61. Thomas Dimsdale; 62. Pierre Jean Mariette; 63. Doubtful—allotted to Chandos and Buckingham—Lord Clive—Chamberlain.

PLATES VII., VIII., AND IX.

The names of well-known Cabinets and Collections of Engravings, which may be frequently found written on the backs of prints by dealers and others, as warranty for the importance and intereſt of the engravings ſo marked.

PLATE VI.

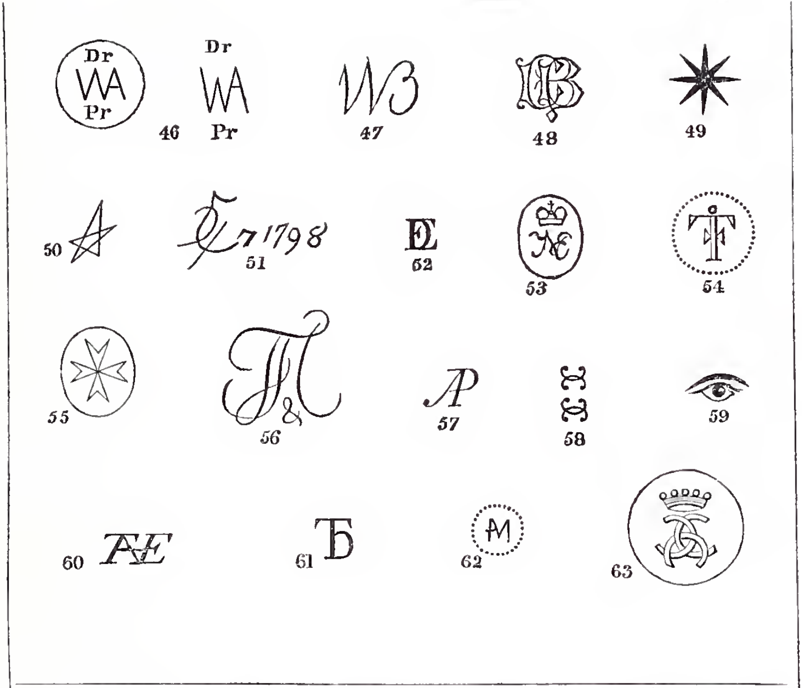

Dr
WA
Pr
46
Dr
WA
Pr
WB
47
48
49
50
51
1798
52
E
53
54
55
56
57
58
59
60
61
62
M
63

PLATE VII.

FROM THE *Arosarena* COLLECTION.

Aylesford

Barnard

Brentano

PLATE VIII.

FROM THE *Buckingham & Stowe* COLLECTION.

Cicognara

Delbecque

Denon

Dijonval

Dumesnil

Durand

Durazzo

Esdaile

Galichon

Hippisley

Howard

PLATE IX.

FROM THE *Josi* COLLECTION.

Maberly

Marochetti

McIntosh

Marshall

Munro

Ottley

Pole Carew

Rogers

Sir M. M. Sykes

Weigel

Wellesley

In addition to the names, etc. recorded on the plates, the following alſo may be noted as occaſionally to be met with, marked on engravings :—

Abegg, D. ; Artaria, Dom ; Bayntim, W. ; Blake, H. ; Chalon, John ; Cole, William ; Copley, S. ; Couverlet ; Dodd, T. ; Diamond, H. W. ; Franck ; Harding ; Holburne, T. W. ; Karthſtone ; Ravely, Chris. ; Ranſky, Ch. ; Reynolds, S. W. ; Six Jan ; Skegg, Edw. ; Smith, N. ; Terry ; De Valois ; Zincke, W. F.

The letters B. W. may ſignify Benjamin Weſt ; the Roman capitals G. R. Gerald Reyntz ; an italic capital *L* within a triangle, Le Roy ; a cypher of two *L*'s in italic capitals, the ſecond ⅃ the reverſe way, and the whole within a circle, L'Empereur.

A cypher of three T's, printed in gold, implies John Telman ; the letters W. O. mean William Young Ottley ; a Roman capital C. with a hyphen acroſs it, ſignifies the Crozat collection ; a Roman capital G ſtamped blind, Gevers ; the Roman capitals V. H., Van Haken, *alias* Hawkins, the drapery-painter employed by Hudſon, the artiſt ; *E. W. M.* in curſive capitals ſignify E. W. Martin ; and the Roman capital S twining around a ſtaff, ſurmounted by a ſtar, denotes Lord Spencer.

It may be obſerved, that the ſignature of F. Rechberger generally deſignates the collection of the Count de Fries, of which Rechberger was the curator ; that a croſs ' patée ' is conſidered to denote the cabinets of Leo X., or the Biſhop of Arezzo ; and that a Lion ' rampant ' within an oval cartouche refers to the collection of Prince Rupert.

Prints from the Dijonval cabinet are frequently characteriſed by a black edging paſted along each of the four ſides ; thoſe in the Fries collection were mounted on paper of a peculiar colour and texture, while ſome in the Buckingham ſeries were bordered with an edging of gold paper.

John Telman put a border of burniſhed gold round his prints on their mounting-paper; and a ſtill living dealer and collector cuts down all his pieces, inlays them, and then rules two red ink lines round them as a frame.

'The very eminent collector, Sir Jacob Aſtley, whoſe collection was ſold in 1760, ſtamped mercileſſly his cinque-foil ermine full on the moſt conſpicuous part of the faces of his prints. Mr. Hibbert is another great collector, who impreſſed his monogram on the face of the print, but he had the comparatively good taſte and modeſty to plant it as near as he could to one of the lower corners.'

Prints have within the laſt few years appeared in the market impreſſed on the backs with the exchange or duplicate ſtamp (Tilgung's Stempel) of the Berlin Royal Cabinet. Some of theſe engravings have on them alſo Von Nagler's ſignature (No. 28, plate 5).

On collectors' names, marks, etc. the Gazette des Beaux-Arts, vols. i. and iii.; Maberly's Print Collector; Sotheby's Principia Typographica, and Weſſely's Anleitung, may be conſulted with profit.

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BIBLIOGRAPHY;

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